

MAXIM THE WORLD'S NUMBER-ONE MEN'S MAGAZINE

MAXIM AUSTRALIA

ISSUE 80 MARCH 2018

INTRODUCING...

MADI EDWARDS

MEET THE SOCIAL
MEDIA SENSATION
ON THE RISE

P. 50



SEX: THE ART
OF SPANKING

TRAVEL: AMERICA'S
SEXIEST CITY

SPORT: NASCAR'S
JIMMIE JOHNSON

PORTFOLIO: NEW
FASHION NUDES

**BLAST
OFF!**

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THE CHANGES
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THE MAN

P. 40

AUTO FOCUS

**LAND
ROVER**

THE MAKING
OF A LEGEND

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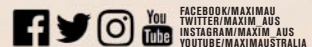
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COVER

MADI EDWARDS

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All Hail OLIVIA

More than 10,000 gorgeous women participated in a worldwide search for *MAXIM* America's next cover model. Their readers voted in overwhelming numbers, with over 18 million unique visitors. Meet OLIVIA BURNS, the winner of the first-ever *MAXIM* Cover Girl contest...

PHOTOGRAPHED BY **GILLES BENSIMON**
STYLED BY **CAROLINE CHRISTIANSSON**
BY **A. D. PARK**

Even in a plain black sweater and jeans, it's impossible to miss Olivia Burns, with her wide green eyes and pillowy lips. It's hard to believe, then, that the winner of *MAXIM* America's inaugural *MAXIM* Cover Girl contest almost gave up on modelling altogether. "I used to just dream of being a model," says Burns, who lives in Wellington, Florida, "but I felt like you had to be really tall to do it."

Fortunately for Olivia — and the rest of us — she didn't give up. Last year, *MAXIM* U.S. went in search of the sexiest undiscovered potential cover models in the world, and put it to a vote. After a three-month public voting process, Olivia was crowned the first-ever winner of the competition, beating out over 10,000 entrants. It was the first time in America a leading national men's magazine has selected a cover girl through a democratic vote. And US readers responded with fervor: The contest drew over 18 million unique visitors with more than 27 million impressions.

As the winner, Olivia received a check for US\$25,000, an exclusive appearance on *MAXIM*'s cover and a feature spread in their magazine, all shot by legendary fashion photographer Gilles Bensimon. Each of the top ten runners-up will be featured on a page in a future issue of *MAXIM* U.S.. By all accounts, the contest was an enormous success, and more Cover Girl contests are in the works. Not only did they crown their first democratically elected cover girl, but the contest was also for a worthy cause: 25 percent of proceeds from the competition went to Homes for Wounded Warriors, a charity founded by former NFL All-Pro defensive end Jared Allen that builds handicapped-accessible homes for wounded veterans. But, it almost didn't happen for Miss Burns. At 170cm, she missed the height minimum for certain modelling agencies, but thankfully, after speaking with local agents, she soon discovered that her stature was not a career-breaker.

"They said height isn't everything," she says. "Even though it was a little bit restricting, I was able to do a lot of print modelling." The 21-year-old started modelling for apparel brands when she was 16 years

old. Her mum paid for a photo shoot with a local photographer, and then things started to happen. "I've kind of forgotten about wanting to be tall," she jokes. But as time passed, she shifted her focus to a career in real estate, and modelling became a side gig. One day in August changed everything for her: Olivia's mother sent her the link to the *MAXIM* Cover Girl contest the day before it closed. She decided to give it a go and asked friends and family to spread the word.

Olivia beat out thousands of gorgeous women from around the world to take the crown. A friend contacted her to let her know she had won. "I was actually in disbelief," says Burns, "because I wasn't checking the page the last day and I had a friend tell me, 'Olivia, you won.' It was so crazy, and I was so excited. I was almost crying."

Now she is thinking about pivoting her career into full-time modelling. And, as a *MAXIM* Cover Girl, she'll surely have ample opportunities. One thing will stay the same, though: Olivia is an accomplished equestrian and plans to continue horseback riding. She competes six to seven times a year and rides at least five days a week. She also trains horses at her mother's farm. Olivia goes to the gym almost every day to strength train and do cardio exercises, but she says riding helps her maintain her toned figure.

"It's a totally different workout, and almost every time I go out there, it's a full cardio workout," she says. A self-avowed animal lover, Olivia works part-time as a veterinary technician and has fostered approximately 65 dogs with her mother. "It's super rewarding because you get to save lives," she says.

What's more, Olivia adds that anyone she dates has to love animals — and yes, she's single. "I do like someone who's affectionate and shows they care and has time for me," she says. "Someone that loves animals. Someone who's laid-back and chill."

She has an idea for the perfect date, too. "I would love for someone to take me out on a boat for dinner," she reveals. "That would be a dream date. I've seen that in movies and it looks amazing." Take note, gentlemen. ■



JACKET, **PHILIPP PLEIN**;
JEANS, **LEVI'S**; NECKLACE,
CHROME HEARTS

**"I USED TO JUST DREAM
OF BEING A MODEL,
BUT I FELT LIKE YOU
HAD TO BE REALLY
TALL TO DO IT."**

TOP, **GENNY**; GOLD AND DIAMOND
HOOP EARRINGS, **SYDNEY EVAN**





THIS PAGE:
SILVER PANTS, **EACH X OTHER**;
JEWELLERY, **SYDNEY EVAN**

OPPOSITE PAGE:
SHEER DRESS, **ASHISH**;
SHOES, **GIUSEPPE ZANOTTI**

**"I HAD A FRIEND TELL
ME, 'OLIVIA, YOU WON'
IT WAS SO CRAZY, AND
I WAS SO EXCITED.
I WAS ALMOST CRYING."**





THIS PAGE:
TOP, **TOPSHOP**

OPPOSITE PAGE:
FRINGE CHOKER AND CHAIN CHOKER,
THE M JEWELERS; MINI DIAMOND
HOOP EARRINGS, **SYDNEY EVAN**.

MAKEUP, **APRIL GREAVES** FOR **ART**
DEPARTMENT; HAIR, **ERIC JAMIESON**
FOR **R+CO** @ **ART DEPARTMENT**;
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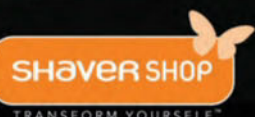
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SUPER FAST

Ferrari's last naturally aspirated V-12 marks the end of an era...

BY KEITH GORDON



When a company like Ferrari, with seven decades of sports-car-industry dominance, announces its most powerful naturally aspirated production vehicle ever — one with no turbocharger, supercharger, or hybrid system — you know it's an event. And the brand-new 812 Superfast, the successor to the previous Ferrari V-12 grand tourers, the F12berlinetta and the F12tdf, is a high-water mark in the company's history. From the 1956 410 Superfast Pininfarina Speciale to the 1964 500 Superfast, the name has been synonymous with some of Ferrari's most remarkable creations.

The 812 Superfast will likely be Ferrari's last nonhybrid, naturally aspirated Ferrari. The company says cars built from 2019 onward will all feature some battery assist. 22 DEC EmbEr 2017 maxim.com The "8" in the car's name stands for 800 PS (789 horsepower), and

the "12" for the number of cylinders. The term Superfast carries a lot of weight: Some of the most beautiful, bold, and dramatic Ferrari designs have been honored with the name. To earn the Superfast moniker, you need power. This comes via a refined V-12 that is slightly larger than the motor from the F12berlinetta (6.5 liters versus 6.3), features upgrades on 75 percent of engine parts, and produces more





horsepower (789 hp at 8,500 rpm) and torque (530 lb/ft at 7,000 rpm) than its predecessors. The 812 is also lean, with a dry weight of just over 1,500 kg, meaning it can reach 100 km/h in 2.9 seconds, with a top speed of 340 km/h. The Maranello-based automaker's latest grand tourer, rumored to cost north of US\$335,000, has Ferrari's seven-speed dual-clutch gearbox and power steering, updated Side Slip Control for easier drifting, and a groundbreaking fuel injection system. A 6-into-1 exhaust manifold amplifies the V-12, and the entire car is outfitted with aerodynamic improvements such as a passive front aero design and a rear diffuser that provides stability at low speeds and reduces drag at high speeds.

While Ferrari's special creations, such as LaFerrari, will draw the most attention, and its base models, like the 488 GTB and new Portofino replacing the California T, will record the most sales, it's the V-12 Grand Tourer that has always served as the brand's flagship. And with the 812 Superfast, this era of Ferrari is closing out in style.

MASTER CRAFTSMAN

How **JAMES GLICKENHAUS** challenged his Italian idols and created some of the fastest cars on the planet...

BY **KEITH GORDON**

It's just a small piece of metal: a yellow-and-black emblem featuring a prancing horse and the initials S F, for Scuderia Ferrari. But as James Glickenhaus pried off the universally revered badge from the car's body panel, he wasn't just breaching etiquette — he was boldly declaring his independence.

One of the biggest and most passionate Ferrari collectors alive, Glickenhaus not only signalled that he was cutting ties with the world's foremost supercar builder; he planned to beat the carmaker at its own game, building his own cars with superior design and improved performance, and even earning on-track victories at some of the world's most prestigious races. Ferrari's biggest fan had become Ferrari's biggest challenger.

Glickenhaus has found success in diverse areas. He wrote and directed eight Hollywood films before moving into a profitable career in finance. He has also curated an automotive collection composed of the most exotic of cars. His passion reached a tipping point when

representatives of Pininfarina, the legendary Italian coachbuilder, contacted him about commissioning a truly special project.

Glickenhaus envisioned a combination of the beautiful, sculpted lines of his 1967 P3/4 and the performance of the current Ferrari lineup, specifically components from his recently purchased Enzo Ferrari, a multimillion-dollar performance-focused hypercar with few rivals. The result of this partnership, the Ferrari P4/5 by Pininfarina, is widely regarded as one of the most impressive vehicles on the planet (a member of the Saudi royal family supposedly offered US\$40 million for the car and was rejected).

Despite the acclaim, Glickenhaus wasn't satisfied with what he had been able to achieve with the P4/5. He wanted to win the Nürburgring 24 Hour endurance race, and to that end he commissioned the P4/5 Competizione, partnering with independent consultant Paolo Garella and founding a new organisation for this build, Scuderia Cameron Glickenhaus (SCG). Built using components from a racing legal Ferrari 430, the car was soon obliterating records at the Nürburgring, competing in the 2011 race before winning the 2012 experimental class. When Ferrari expressed displeasure at the competition on the track using its brand and logo, the P4/5 C shed the Ferrari name and badge.

Glickenhaus now possessed two of the most desirable machines in the automotive world. But he was also in control of something just as significant: Scuderia Cameron Glickenhaus, an elite design and racing team formed to help achieve the goals of the P4/5 project. Glickenhaus soon conceived the team's next great project, the SCG 003.

THIS PAGE: The SCG 003S features an aerodynamic front end similar to Formula One designs; **OPPOSITE (FROM TOP):** Glickenhaus' 1967 Ferrari P3/4; the P4/5, a collaboration with Pininfarina; and the SCG 003S, also called the Stradale, the road-focused version of the 003 series



SCG got to work. Glickenhaus wanted more than just to win the Nürburgring 24 Hour; he wanted to do it in style. The results of these efforts were the limited edition hypercars SCG 003 C (Competizione), the SCG 003CS (Competizione Stradale), and the SCG 003S (Stradale).

Typically, automakers start with a road version of a car before tuning it for the track, but Glickenhaus decided that the opposite approach was preferable and started with the racing version. First to arrive was the C, a racing-focused model that, in accordance with FIA and other racing organisations' regulations, was outfitted with a 550-horsepower, 3.5-litre Honda V-6. Despite the limitation, the C has recorded blisteringly fast times around the Nürburgring, including a



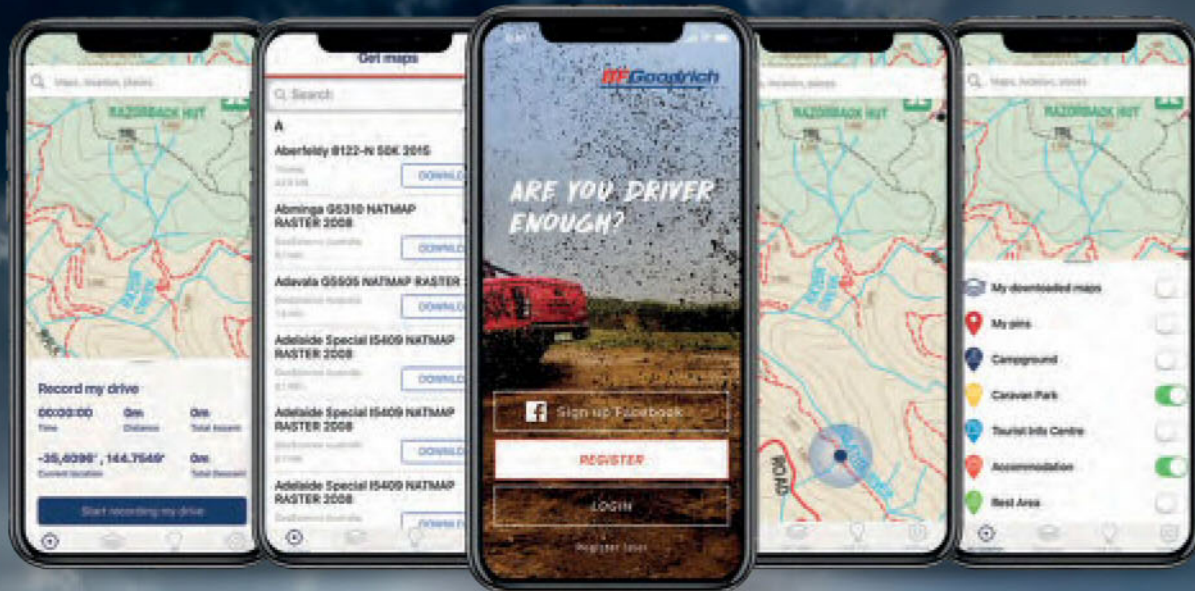
record-setting 6:33. Next came the 003CS, a sort of hybrid between the racing C and the yet-to-be-built road-focused S. The car is a V-8 road-legal vehicle, but a V-6 engine can easily be swapped in for track races. Last up is the 003S, the Stradale, with a twin-turbo, 4.4-litre V-8 producing around 750 horsepower paired to a seven-speed, dual-clutch gearbox.

The aero package, so aggressive on the C and CS models, is toned down for the S to ensure that the car's ability to reach a top speed of 350 km/h doesn't sacrifice comfort or reliability in daily driving. Glickenhaus aims to produce three cars this year and eight in 2018, each priced at up to US\$2 million. With a new GT racecar costing US\$25 million to design and build, and customised supercars going for upwards of US\$5 million, the SCG 003 offers unbeatable performance and design, with a reasonable price tag... relatively speaking.



FIND YOUR NEXT OFF ROAD ESCAPE

BFGOODRICH TIRES AUSTRALIA has launched an innovative new 4x4 navigation app that allows off roaders and those with a passion for exploring the outdoors the opportunity to download, upload and share their favourite tracks and points of interest with not only their friends, but others within the 4x4 community...



BFGoodrich Tires Australia's new Off Road Escape app offers users the ability to locate and receive information on 4x4 tracks and trails throughout Australia. Developed in collaboration with the award-winning Melbourne based technology consultancy, Transpire, the free app offers both live tracking and offline maps to download at no charge. Apart from being a handy tool for anyone venturing off the beaten path, users can also share their off road passion – trail information, 4x4 tips, points of interest on tracks, vehicle details and modifications – with friends and like-minded enthusiasts.

On the launch of the app, BFGoodrich Australia's Marketing Manager, Tim Hoare said, "Our customers are enthusiasts who love to explore nature, challenge themselves and share those experiences with their friends and others within the off road community. Whether you're joining a weekend expedition with the local 4x4 club or overlanding through the Simpson, the Off Road Escape app simply allows more people to access and explore the hard to reach parts of our Country, in the same way our tyres do." ■

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MADE IN RUSSIA

KAMAZ has reclaimed the mantle of the world's best truck-racing team...

BY **KEITH GORDON**

No team has dominated off-road truck races like the famed Dakar Rally more than KAMAZ. The Russian squad has won seven of the last nine runs of the roughly 5,500-mile Dakar, and its trucks finished first and second in the most recent event.

The winning team of Eduard Nikolaev, Evgeny Yakovlev and Vladimir Rybakov finished the 12 stages of the 2017 race in less than 28 hours, obliterating the competition and reclaiming the title from the Iveco team, who displaced the Russians in the 2016 race. The team's current racing model, the KAMAZ-4326, is a behemoth, tipping the scales at a gross weight of more than 9,980kg when fully loaded. It can cross inhospitable terrain at speeds of up to 160km/h thanks to its 13-litre, six-cylinder turbocharged Cummins diesel engine, which produces 980 horsepower at a mere 2,400 rpm.

The KAMAZ-4326 can summon an absurd 4,300 newton metres of torque to get the truck moving, and with a 16-speed gearbox, it can reach high speeds as easily as it tackles low-speed obstacles and elevation changes. KAMAZ's parabolic leaf-spring, gas-charged shock absorbers help soften the impact of landing an 10-tonne truck after launching it off sand dunes. Crew seats are designed to absorb what would otherwise be bone-shattering landings. New regulations are being introduced for the 2018 Dakar Rally, so the KAMAZ-Master team continues to develop and refine its trucks. While the team's entries are commonly seen in the red, blue, and yellow livery colours of sponsor Red Bull, its next rally-winning truck might have a sleeker appearance.

The KAMAZ-43509, decked out here in a monochromatic "stealth" paint job, features a full bonnet (hood), with the engine located in front of the cab. It's a design concept with which other teams have had success, and KAMAZ is giving it a full evaluation. The team has yet to decide if it will replace its tried-and-tested platform. The Russians' criterion is simple: Dominate or forget it.



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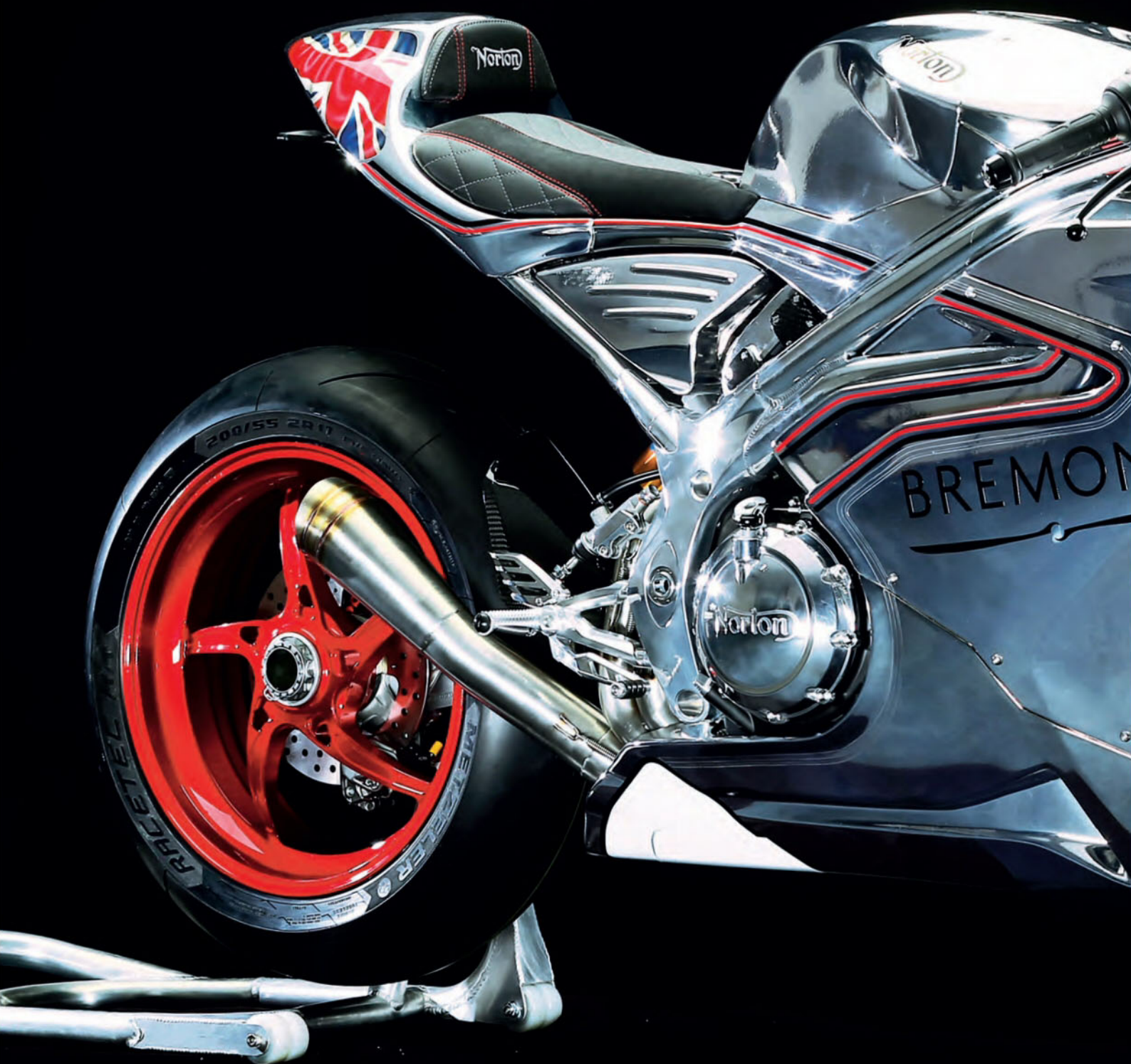


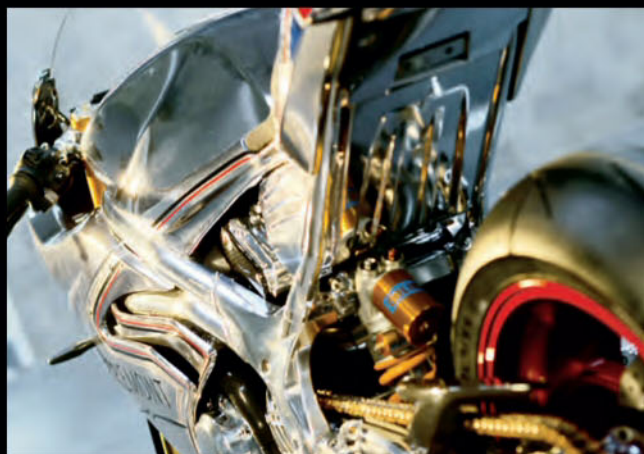
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MOBILE ART

Look past the gorgeous design and you'll find Norton's latest ride is an engineering masterpiece...

BY **KEITH GORDON**





Take a glance at the new Norton V4 RR motorcycle and you might think it's a museum piece instead of a high-performance machine. But don't be fooled by the stylish design. Norton developed this mobile work of art at the most difficult motorcycle course on earth, the Isle of Man circuit, perfecting the 1200cc V-4 engine capable of producing more than 200 brake horsepower. The V4 RR is a feat of engineering. Its aluminum twin-tube shotgun chassis takes 26 hours to hand-polish, and the bodywork is formed from lightweight carbon fibre. Even the gas tank is made from carbon fibre, combined with Kevlar reinforcement, which may help prevent a potential puncture. Both wheels are crafted of forged aluminum, and 330-mm Brembo disc brakes are entrusted to bring the speed demon to a safe halt. If the V4 RR appears to be a true TT racer, that's largely due to its heritage. Norton tested the concepts that became the V4 RR on its SG5 TT race bike, a machine that finished seventh at the 2016 Superbike TT competition at the Isle of Man. Norton gives owners the option of flipping between engine modes — settings include Road, Sport, and Pro-Race — but keeps riders out of trouble with both advanced traction and anti-wheelie control. Meanwhile, launch control maximises acceleration and cruise control gives riders a little comfort on long rides. With a starting price of around US\$38,000, the V4 RR is an extreme motorcycle: a force on race circuits that's also suitable for your commute. Norton also offered a V4 SS limited edition of 200 units at a cost of up to US\$60,000, for which you could get billet aluminum parts instead of forged or cast ones, as well as a titanium race system. You can switch the aluminum wheels for carbon fiber and choose to forgo the chrome paint job for a raw carbon fibre that looks incredible in natural light. ■

LATE SUMMER LIBATIONS

Expand your cocktail horizons...

Summer is winding down and you're over rosé and can't do another Tom Collins. In other words, it's the month to experiment. **MAXIM** asked some of the best bartenders in America for their go-to cocktails, and they didn't disappoint. So drink up — summer's not over yet...

NI HAO, GINGER

By Brett Esler, *Whisper's, Austin*

This drink is geared toward the martini drinkers out there, but uses baijiu, a Chinese liquor, as the base spirit instead of gin or vodka. It's crisp, bright, and smooth, with ginger and slightly herbal background notes. 1½ ounces Byejoe baijiu
1 ounce Domaine de Canton ginger liqueur
1 bar spoon Suze Saveur d'Autrefois gentian liqueur
Combine ingredients in a mixing glass with ice and stir gently for a good 20 seconds. Strain into a chilled cocktail or coupe glass. Garnish with a lemon-peel rose.

PERFECT DAIQUIRI

By Jesse Vida & Jillian Vose, *BlackTail, New York*

"The Perfect Daiquiri is the perfect balance of sour, sweet, and spirit," says Vida, the head bartender at BlackTail. "The perfect combo of texture, brightness, and depth. It never outstays its welcome and is a great cocktail to enjoy all summer long and as we head into fall." 1 ounce lime juice
½ ounce rich cane syrup
2½ ounces BT rum mix (1 ounce Caña Brava, ¾ ounce Plantation 3 Stars, ½ ounce Barbancourt white, ¼ ounce El Dorado 3 year)
Combine ingredients, shake, and serve in a sour glass.

63 EAST ADAMS

By Jack McGarry, *GreenRiver, Chicago*

"The 63 East Adams is a delightful late summer drink. We created it with late summer very much in mind," McGarry says. "At its most basic core the 63 East Adams is a sour. We've nuanced it with blackberry and amaro, with the punchy Old Forester as a backbone. It's what I call a 'session' cocktail — you can have a few in one session."

3 blackberries

¾ ounce each: Cynar amaro, lemon juice, and ajwain honey syrup (or regular honey syrup; McGarry uses a 2:1 honey-to-water ratio)
2 ounces Old Forester Signature bourbon
Shaken. Serve in a sling glass with cracked ice. Garnish with smoked black peppercorn spray (optional if you're making it at home) and lemon expression.

POMME & CIRCUMSTANCE

By Tony Abou-Ganim, *Libertine Social, Mandalay Bay, Las Vegas*

"This cocktail is refreshing for late summer but also easily segues into fall with the addition of Laird's applejack and apple brandy, as well as apple juice," Abou-Ganim says.

"The dried apple slice garnish is the final touch to welcome the fall season. You can even serve the cocktail in a glass bottle for late summer/early fall entertaining."

1½ ounces Laird's applejack
½ ounce Laird's apple brandy
½ ounce Domaine de Canton ginger liqueur
2 ounces cloudy, unfiltered apple juice
Splash fresh lemon juice
Chilled ginger ale

In a mixing glass add Laird's applejack and apple brandy, Canton, cloudy apple juice, and lemon juice; shake with ice until well blended. Strain into an ice-filled goblet and top with chilled ginger ale. Stir to mix, and garnish with a fan of dried apple slices.

THIS IS NOT A ROSÉ

By JP Fetherston, *Columbia Room, Washington, D.C.*

"It might not be a rosé, but this cocktail is inspired by and meant to evoke the crisp pink wines of southern France," Fetherston says. "It's a blend of fino sherry, dry vermouth (from Imbue), mezcal, fraise des bois (wild strawberry) liqueur, Campari, cucumber water, and trash cordial. The latter is a tart ingredient we make from the trimmed bits of our citrus, fruit, mint, and cucumber garnishes. Pink wine is going to have to share some real estate with pink cocktails in the summer drinking stakes." Original version, served at the Columbia Room Punch Garden. 1 ounce Tio Pepe fino sherry
1 ounce Imbue Classic dry vermouth
¼ ounce Del Maguey Vida mezcal
¼ ounce Giffard Crème de Fraise des Bois
¼ ounce Campari
¼ ounce trash cordial
1 ounce cucumber water

For the home bartender's version, swap trash cordial with grapefruit juice. For cucumber water, macerate sliced cucumbers in water for at least 10 minutes. Strain. Batch ingredients and refrigerate. ■





THE NEGRONI

Why bartenders around the world can't stop experimenting on a classic...

The Negroni, more than the martini or the Manhattan, has become the cocktail that signals you know what you're doing; a nod to the bartender that you're not messing around. Campari, sweet vermouth, and gin stirred together to achieve spirituous harmony — bitter but bright, sweet but strong.

Invented in 1919, it's a classic, but it's also spurred countless twists and riffs over the years. Consider the Negroni Sbagliato, which translates to the "wrong" or "false" Negroni. Legend goes that at Milan's Bar Basso, a bartender mistakenly swapped gin for sparkling wine, but the customer loved it and voilà: The Sbagliato was born. It's a great story, but it appears to be apocryphal: The Negroni Sbagliato may not be so sbagliato after all.

"It's just a story; [my father] was experimenting with many drinks," says Maurizio Stocchetto, whose father, Mirko, bought the bar 50 years ago and is credited with creating the drink in the early 1970s. "It was tongue-in-cheek, but the name was very catchy." Interestingly, like Frankenstein and his monster, the inventor

considered it an abomination. "He hated it," Stocchetto says.

Flash forward to today, an age when creative cocktails abound. Bartenders must find new ways to innovate and fresh drinks to craft, and no ground is more fertile for sowing than that of the Negroni. "Like many great classic cocktails, the Negroni started out as a single drink but has since evolved into a category of drinks," says Naren Young of Manhattan's Dante, New York City's Negroni epicentre. "And you could argue

there was a 'Negroni family tree' of sorts building at an early stage."

He explains how the delicious Americano — Campari and sweet vermouth with club soda rather than gin — "shares the same DNA" as, and predates, the Negroni itself, while drinks such as the Boulevardier, with bourbon or rye instead of gin, came later. As Young notes, the Negroni's DNA is generally taken to be the combination of Campari and sweet vermouth. Stretched to its farthest, though, potentially any

manner of bitter and vermouth with additional spirits can be construed as a Negroni variation.

Take one of the standouts on Dante's dozedeeep Negroni Sessions menu, the Negroni Bianco. There's gin, both dry and bianco vermouths, and a quinquina bitter rather than Campari. "This is a lot lighter, softer, and more elegant," Young says. "But it still has the hallmarks of a great Negroni."

In Lausanne, Switzerland, bar manager Anthony Boshart of the Beau-Rivage Palace Bar offers a Barrel Aged Negroni as his choice rendition. He also crafts house-made sweet vermouth specifically for the drink. After letting it mature long enough in the barrel, Boshart displays the batch in a glass decanter, stirring each cocktail with ice by the order and expressing an orange peel to awaken the drink from its slumber. So there's no such thing as sbagliato when it comes to the Negroni. All variations are welcome — as long as you heed Young's warning: "Each contemporary Negroni riff should still show those classic characteristics that make a Negroni, well, a Negroni. It should have that bitter backbone."



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CLOCK, **AYTM**; MULE SLIPPERS, **TOD'S**; TOOTHPASTE, **MARVIS**; CHARCOAL DIFFUSER, **TOM DIXON**; EAT DRINK NAP BOOK,
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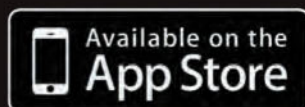
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BLAST OFF!

New year, new season, new opportunities — yep, the 2018 Formula One season is expected to be a thriller and **MAXIM** gets you up to speed with the paddock rumblings...

BY **STEWART BELL**





Formula One 2017 was arguably the pinnacle of motorsport's most exciting season since the start of the turbo-hybrid era in 2014, and for very good reason. It had it all. A heated battle between two multiple F1 World Champions, action throughout the field and a multi-million dollar startline crash at the milestone 10th edition of the Formula 1 Singapore Grand Prix, which was voted by fans as its most dramatic moment (see page 44).

It was also a breath of fresh air. For the first time in F1's turbo-hybrid era, we saw Mercedes under big pressure from the opening round in Australia, chased from lights out by a resurgent Ferrari, and later on in the year Red Bull Racing, when its performance and reliability issues were sorted. The result was an incredible battle for the world championship, between two men at the top of their games. Mercedes' Lewis Hamilton eventually defeating Ferrari's Sebastian Vettel for his fourth crown, the Brit becoming just the fifth driver in the sport's 68-year history to do so.

"Four is a great number, it is part of my racing number 44 but I want five now," said Hamilton, his aim to equal the late, great Juan Manuel Fangio. "Just the other day, I was reminiscing about growing up in Stevenage [England] and watching TV and dreaming about being in F1. Here we are, 25 years [on] or whatever it is and I'm four-time world champion." And while it seemed easy for Hamilton in the end, the Brit sealing his crown in Mexico care of nine wins, and points at all 20 rounds (something only Michael Schumacher and Fangio managed in their

world title years of 2002, and 1954 and 1955 respectively) — the painful reality was that Ferrari also dropped the ball, as did Red Bull Racing with its second-straight slow season start. That bodes well for 2018, with both rivals hell-bent on making fewer mistakes, winning more — and finally toppling Mercedes' dominance.

THE DRAMA

There's no doubt about it, F1 had some cracking races last year, with Hamilton and Vettel scoring three victories apiece from the first seven events. Mercedes' new recruit Valtteri Bottas stayed ice-cool under pressure from Vettel in Sochi, Russia, to score his maiden Grand Prix win — a tally that he'd add to with more hard-fought wins in Austria and Abu Dhabi. Vettel, however, soon showed his weakness — crumbling when everything was on the line, certainly not what you'd expect of a four-time F1 World Champion. In Azerbaijan, the German deliberately crashed into Hamilton, after he thought he'd been brake tested under the safety car. Vettel was lucky to get away with a 10-second stop-go penalty and three penalty points on his licence (yes, even F1 drivers have them, 12 points and you get a one-race ban).

"The worst feeling I had [was] after Baku, just because I think I sort of ruined the race with something unnecessary, so I struggled with that," said Vettel, who can also match Fangio this year with a fifth world title, his first for Ferrari. The big moment, however, was in Singapore during the first-ever wet race start in Marina Bay, the heavens opening for the

OPPOSITE AND TOP: The Formula 1 Singapore Grand Prix, and its Marina Bay Street Circuit, is sure to deliver some thrills and spills this year

DAN THE MAN

It's a big year for Australia's **DANIEL RICCIARDO**, with the Red Bull Racing driver a free agent at the end of the season. **MAXIM** was one of the first to chat with him ahead of the new season...

What are your thoughts on the 2017 campaign and how you fared?

I think there were some great moments, but some not so great. On a personal level, the Saturday in Melbourne and the Saturday in Baku I guess it's not too characteristic of me to crash in general but in qualifying obviously it's not my target. So there were a couple things, which you know, I naturally need to try to push and get a bit more out of the car. And obviously a few mistakes came. But yeah, I thought the Sundays were as strong as ever. Yeah, if anything, the Sundays were as good if not better, but Saturdays weren't always up to the standard I want from myself. So yeah, some highs and lows but still more highs and just try and have even more this year and just try and get enough to really fight for a championship and put some pressure on Lewis. I think he's had it a bit too easy the last few years.

You sound pretty bullish.

I mean, for sure, I want to go in there confident but I'm also not going to kid myself and set the bar too high. I know, personally, what I feel I'm capable of and I believe the team is capable of big things as well, but we'll swim slowly for now and hopefully let the results do the talking.

After your win in Azerbaijan, Singapore was your second best result last year – and your fourth-straight podium there.

You said at the time you “can't win the bloody thing”. Does it feel like you're on the cusp of a breakthrough there?

Yeah, I've come close. I would say Singapore was, look, obviously second is not a bad result, but I wasn't actually that happy with the race or how it went. Yeah, so I think I do have it in me to win around there but obviously I'll have to wait another nine or so months so I can finally get my victory there. But it's not going to come, it's like Monaco, obviously I felt that should have been mine a couple of years back. But it doesn't mean I'm going to get it given to me but if I do the preparation I think these are some races I can win.

What do you remember of the wet start?

In a way, having a pretty poor getaway was good in the way I could see what was going on and avoid it. But then Lewis had a better getaway and that's essentially how he won the race.

The last two years must have been frustrating care of slow season starts and reliability issues.

I mean, look, it's never obviously the intention. I still don't really know why the last few years we've been slow off the line. But I think, you know, this year now with not really any changes, and where we ended with the car last year, it's all pointing in the right direction to start stronger. You know, from what I hear from the power unit side, reliability looks like

it's in a better place already. And the first race is still weeks away, so we've got a fair chunk of time to still clean up a few things. But aerodynamically things look on target. And, I mean, if she runs on track as it is in the sim at the moment then for sure we should be in a better position in Melbourne, and hopefully at least fight for a podium.

This year is a big one for you with you becoming a free agent at the end of the year, and you've said it's make or break, but how do you feel your stock is in the paddock at the moment?

I think, you know, it's for sure a unique position for me. I guess I'm in a good position, I'm obviously confident of my stock, or whatever, but it's not something you also kind of want to take for granted. You've got to be careful not to take the piss either, because you could end up with nothing very quickly and I feel I'm one of the top drivers on the grid but I'm not the only driver on the grid. There's still always going to be people who are coming up. So I know it's important – people only remember your last race, unfortunately – so it's important to start the season strong and keep the stock high. But it's an important time in my career and it's an exciting one so, my objective is really just to show up prepared in Melbourne and then I believe I'll obviously start the season on the front foot and then that will help out my course. – Stewart Bell





10th edition of the event. On the run to the first corner, polesitter Vettel immediately cut across the track, sandwiching Red Bull Racing's Max Verstappen and his Ferrari teammate Kimi Räikkönen, forcing all three cars to dramatically collide in a multi-million dollar carbon fibre crunch, and retire on the spot. Incredibly, it was the first time in history both Ferraris were out of a race at the first corner. It was that big a deal, and a titanic blow to Vettel's title aspirations. He had arrived in Singapore three points adrift of Hamilton – and left 28 points down (more than a race win). The shockwaves were immense, and immediate.

"The race that made me jump out of my chair was Singapore," exclaimed Nigel Mansell, 1992 F1 World Champion. "That was the defining moment of last year. Mercedes weren't favourites to win that GP and it was handed to Lewis on a plate."

Singapore, though, will continue to focus the bodies and minds of the drivers ahead of the season-opener in Australia, as the ultimate

benchmark for fitness — to tackle the toughest race on the calendar. For the fans, it's an epic experience with constant racing action care of F1 and other exotic machinery, trackside parties, race-themed activities, and loads of live performances from some of the world's biggest music acts. Last year's 10th edition line-up was one of the best-ever, with headline acts including global DJ sensation Calvin Harris, pop superstar Ariana Grande, synth-pop veterans Duran Duran, US pop rockers OneRepublic, American DJ duo The Chainsmokers, British singer-songwriters Seal and Lianne La Havas and spoken word performer George the Poet. The 2018 line-up is yet to drop.

For the drivers, it's a completely different experience as a brutal test of fitness and endurance, given the need to withstand cockpit temperatures reaching 55 degrees Celsius at racing speeds, made only worse by three layers of fireproof clothing and a helmet. So it's no surprise the drivers will lose up to 3kg in fluid over a two-hour period, with Australian F1 driver Daniel Ricciardo admitting he'll easily sink 5-litres of water straight after the race. "You feel the heat when you're in the car, but when you stop after the race and the adrenaline decreases you feel it even more," he says.

THE CHANGES

Change is inevitable in F1, and 2018 is no different. On-track, we're expecting a three-way fight at the front with Mercedes and Ferrari to be challenged by the now Aston Martin-backed Red Bull Racing from the opening round in Australia — where Daniel Ricciardo will be the focus. It's a crucial campaign for the Perth-born driver, who is in the final year of his contract with Red Bull — and knows the next one he inks is crucial to his world title hopes so must show strongly against his teammate Max Verstappen, who outqualified him last season 13-7.

OPPOSITE AND ABOVE: Australia's Daniel Ricciardo, seen here with his Red Bull Racing teammate Max Verstappen, says, "It's an important time in my career and it's an exciting one so, my objective is really just to show up prepared in Melbourne and then I believe I'll obviously start the season on the front foot."





2017's MOST DRAMATIC MOMENT: *The Formula 1 Singapore Grand Prix*

It had never rained during the first nine years of the sport's spectacular, original night race, the Formula 1 Singapore Grand Prix.

But as the start time neared (8pm local time, 10pm AEST) for the milestone 10th edition of the race last year, rain started falling and waves of excitement spread through the made-for-Instagram Marina Bay Street Circuit – this was going to be a historic moment, and a real unknown for the world's finest racing drivers.

The crash, as Scuderia Ferrari's Vettel sandwiched Räikkönen and Verstappen, was epic as the trio dramatically smashed into each other – catching McLaren's Fernando Alonso in the process. The rest of the field

scattered to avoid them, the tail-end blasting at speed past the multi-million dollar crash scene. Naturally, the blame game between drivers started immediately.

"My start was a little bit better than Seb and I think he saw that so he tried to move to the left to squeeze me out of the line a bit but he did not know Kimi was on my other side," Verstappen said. "I think it wasn't the smartest move and you can't make excuses for it when you are fighting for a world championship." Vettel was far more confused, shifting the blame with, "I had an average start and then I moved slightly to the left trying to defend my position from Max," he explains. "Then I got bumped on one side as

Kimi's car hit me. I'm not sure what happened."

Want to catch the first corner action at Marina Bay this year? Book your trip to the 2018 Formula 1 Singapore Grand Prix. Aussies flock to the event every year, with Ricciardo always competitive there and the event the perfect way to shrug off the post-winter blues care of balmy nights, racing under lights, trackside parties and a number of top international artists performing on stage. It's also very easy to do on any budget with single-day walkabout tickets starting from just S\$128 (approximately AUD\$122), with early bird prices available until May 8th, and plenty of affordable accommodation, both in and around the city.



Behind the top three, the brutal midfield battle will be white-hot, likely led by Force India, and its combative pairing of proven gun Sergio Pérez and highly rated young driver (and Mercedes protégé) Esteban Ocon. From there, only pre-season testing will give us a clue — with Williams running two inexperienced young drivers in Lance Stroll and Russian Sergey Sirotkin; McLaren powered by Renault after splitting with Honda; Renault's own works squad on the rise care of a strong driver pairing in Nico Hülkenberg and Carlos Sainz; and Toro Rosso running Honda engines, and two young drivers in Pierre Gasly and Brendon Hartley.

American squad Haas has retained Romain Grosjean and Kevin Magnussen for stability in its third year, while Swiss outfit Sauber has a new title partnership with Italian marque Alfa Romeo, and will run F1's top rookie prospect Charles Leclerc (a future Ferrari driver in the making) alongside Marcus Ericsson.

Hardcore fans will need to check their watches, with new timings for all of the races to try and snag a bigger international audience — every Grand Prix will now start at 10 minutes past the hour. For European races, including F1's return to Germany and France, check timings, with 10pm no longer the standard start time. Finally, the sport has made a bold move and given up on the use of grid girls, with grid kids — young racers competing in karting or other junior



categories — replacing them. Yes, it's contentious, but at least the cars still have plenty of sex appeal.

THE HALO

It's a piece of carbon fibre-wrapped titanium that has the whole world talking. The new Halo cockpit protection device will be fitted to every F1 car this year — the wishbone-shaped part providing a semi-circular ring of protection around the driver's helmet. It's been designed and tested by the sport's governing body, the FIA, to deflect debris away from the car and further protect the drivers. And it has come to the sport as a result of fatal crashes caused by flying debris (such as carbon fibre), like Justin Wilson in IndyCar in 2015.

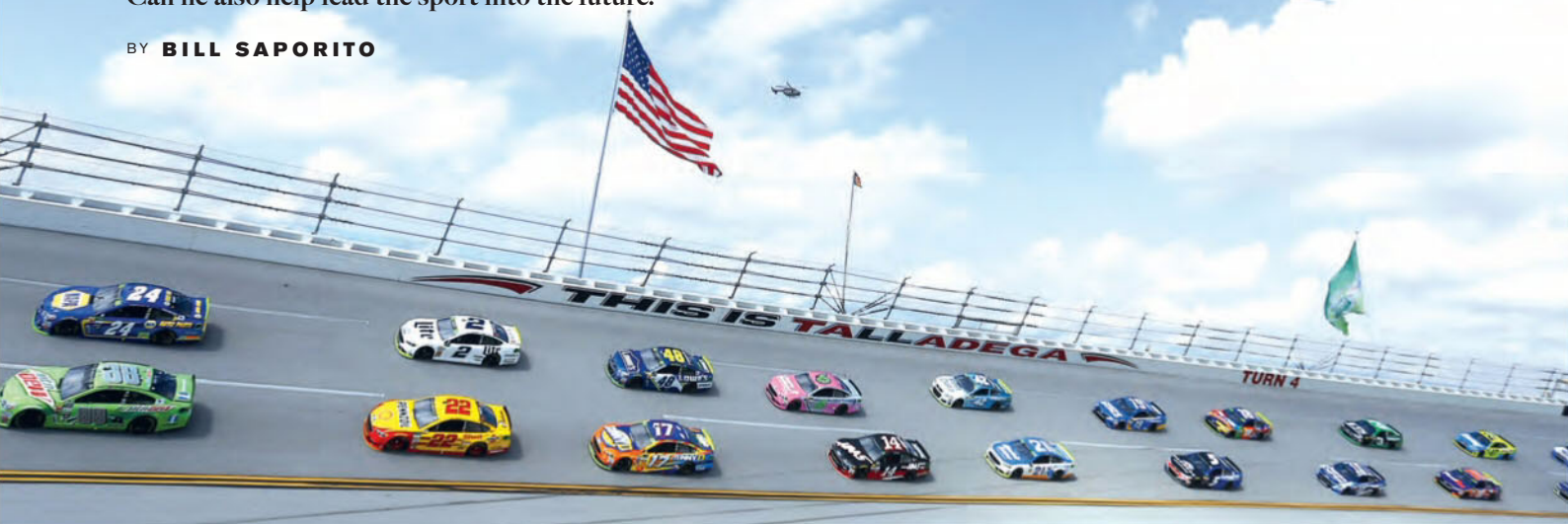
But the Halo has divided the sport, even before its race debut, with many saying it changes F1's DNA of open cockpit, open wheels. Regardless, Halo's safety benefits are huge — for not only is it able to withstand 15 times the static load

of the full mass of the car; it significantly increases net protection against small debris. Importantly, visibility for drivers (cockpit view) is also substantially unaffected. At the time of writing, no cars had launched with the device — but it's expected that the Halo will be styled aerodynamically and with colour to blend in better, ensuring a futuristic look for 2018-spec cars. ■

THE LONG REIGN OF JIMMIE JOHNSON

The seven-time champion is NASCAR's biggest superstar. Can he also help lead the sport into the future?

BY **BILL SAPORITO**



It was down to two. The Monster Mile, a concrete racing oval at Dover International Speedway in Delaware, USA with a reputation for grinding expensive stock cars into junk, had done its work. Only the number 48 of Jimmie Johnson and the number 42 of Kyle Larson were in position to take the checkered flag. Larson had the faster car by far and had dominated the race, leading for 241 laps. Meanwhile, Johnson had negotiated the Monster like a truant pleading for leniency. He was running on worn tyres; he'd been in the lead for a grand total of four laps.

Yet now, a late yellow caution flag, which requires a driver to slow down because of a hazard on the track, meant the outcome rested on a final restart. When the green flag waved, Johnson feathered his Chevy SS past Larson's Ford to beat him into turn one, and held the lead throughout turn two when a last-lap wreck behind both of them ended the race in number 48's favour. "You put that rabbit out in front of me and I'll chase it down. It's just the way I've always been," Johnson said afterward. Larson, a rising star and just 24 at the time, was left to rue the craft and craftiness of the 41-year-old veteran driving the second best car, who had just left him in the rearview. "I got to get better at that," Larson said.

Don't sweat it, Kyle. You're not the first rabbit Johnson has run down. In a prior win at Bristol Motor Speedway earlier in the season, he had bested Clint Bowyer, taking the lead on lap 480 of 500, leaving an outstanding racecar driver sputtering like a misfiring engine. "It's Jimmie Johnson," Bowyer said afterward. "You try everything you possibly can, and I was starting to do some pretty desperate things... and then you

just realise." The win at Dover was Johnson's 83rd career NASCAR victory, a mark that tied him with Cale Yarborough for sixth of all time, one behind Bobby Allison and Darrell Waltrip. It was his third victory of the season, not that it mattered much: He had already qualified for NASCAR's year-end playoff series way back in April. For the rest of the regular season, Jimmie Johnson plays with house money.

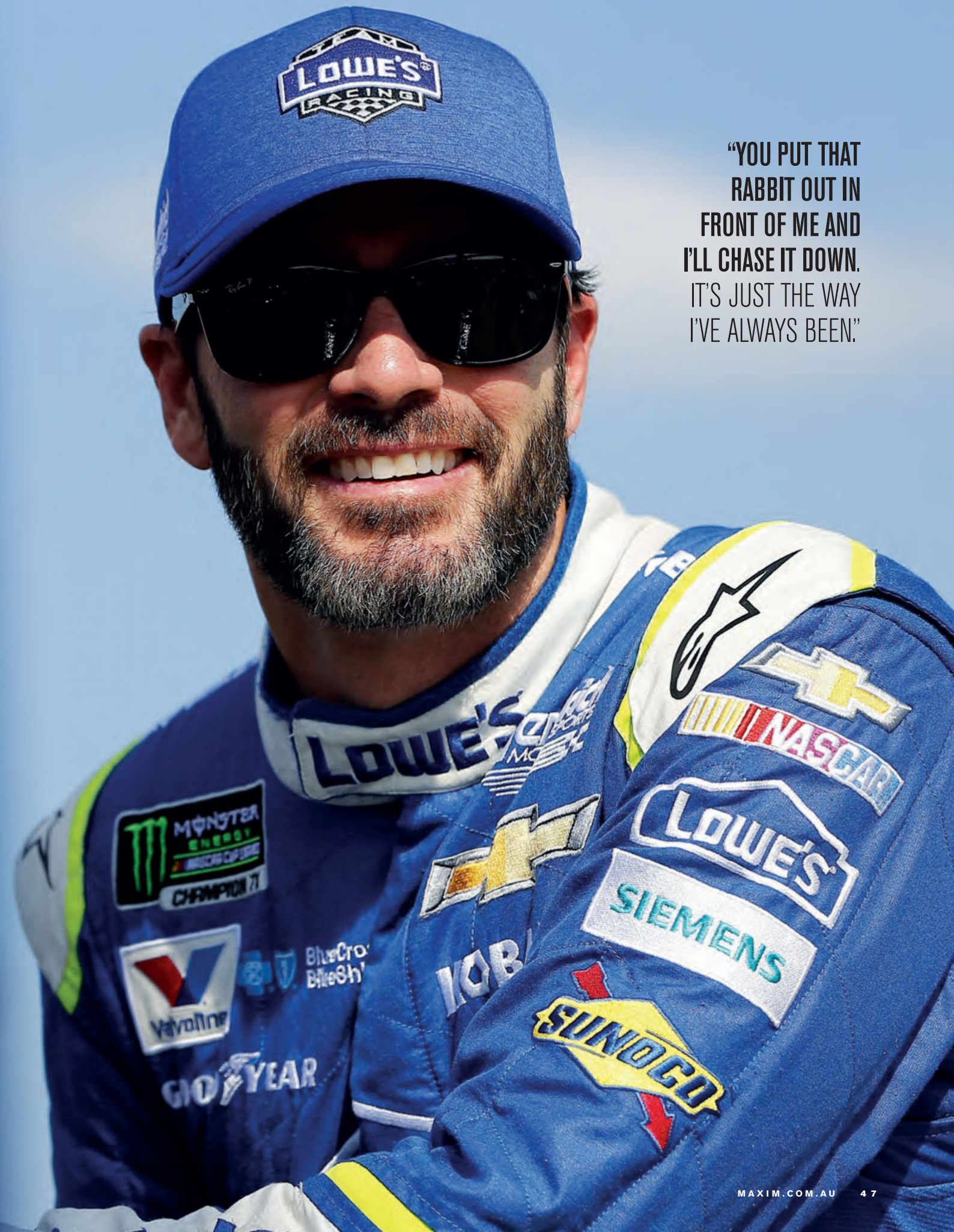
"He may be the best driver our sport's ever seen, and we're watching it," says former NASCAR champion and current NBC analyst Jeff Burton. "And I don't take that lightly. I raced against Dale Earnhardt." Johnson has won often and won everywhere — in the restrictor-plate pack racing of superspeedways like Daytona, in frantic half-mile circuits like Bristol, or in places like Sonoma. In 2016, he won his seventh NASCAR championship, duking it out with 15 other drivers in an NCAA bracket-style elimination series over the final 10 races, with the four finalists facing off at the Homestead-Miami Speedway. Figure on him to be there again this year.

NASCAR needs superstars such as Johnson more than ever in its effort to rev fan interest and reverse a decade-long slide in attendance and TV viewership. NASCAR's base — white, male, and old — remains strong, but it's dwindling and clearly not coveted by advertisers. Holding on to sponsors has been an issue. While new faces such as Chase Elliott, Daniel Suarez, and Ryan Blaney are emerging talents, Dale Earnhardt Jr. is in his final year, and stars such as Carl Edwards, Tony Stewart, and Jeff Gordon retired recently.



TOP: The NASCAR Cup Series races through turn four during the Alabama 500 at Talladega Superspeedway, Alabama;
ABOVE: Jimmie Johnson takes to the track to practice for the Toyota/Save Mart 350 at Sonoma Raceway, CA;
RIGHT: Johnson waits to qualify for the Toyota Owners 400 at Richmond International Speedway in Richmond, Virginia

**"YOU PUT THAT
RABBIT OUT IN
FRONT OF ME AND
I'LL CHASE IT DOWN.
IT'S JUST THE WAY
I'VE ALWAYS BEEN."**



Johnson was once criticised for being boring because he won too much. Sort of in the way Roger Federer is "boring" for beating everyone. Now he has become the sport's bridge between the glory days and the need to grab a new generation of fans. "It's really about finding teenagers that are developing that fandom for a particular sport and capturing them," he says. "The competition side of our sport has never been stronger."

To play to an increasingly short-attention-span audience and beef up the competition, NASCAR has introduced stage racing. Under this format, there are races within the race. Drivers can earn playoff points for winning stages that typically end at the quarter and halfway marks, plus the big payoff for winning the whole shebang. That's changed the level of aggression, along with the strategies. "Track position is so vital: the fact that you know that a caution is coming. It takes a lot of strategy out of the pit calls. It's changing the game, requiring the teams to be faster and bring a faster racecar, and for the drifters to drive harder. It's demanding performance out of us," Johnson says.

Johnson is not the stereotypical NASCAR driver — not that there is one anymore. He's one of the fittest drivers on the circuit. A water polo player in high school, he has completed a number of triathlons, with the goal of eventually completing a full 140.6-mile Ironman triathlon. In the off-season, you're more apt to find him, his wife, and two kids in the West Village in New York City, where he owns a condo — although he and the family spent last winter hanging out in Aspen, where he also owns a home. His third is in Charlotte, North Carolina.

He grew up blue collar in California, the son of a heavy machinery operator and his school-bus-driving wife. Johnson began racing peewee motorcycles at age five and soon became a kid phenom. After tagging along with his father to local off-road races, he eventually found a ride and would win six off-road racing titles, including the 1995 SCORE Class 8 World Desert Championship. He was SCORE's Rookie of the Year that year as well. Signed by Hendrick Motorsports in 2000 and mentored by another Californian, Jeff Gordon, he quickly began winning races on paved surfaces.

There are two ways to win a NASCAR race, according to Burton. You can either race the track or you can race the other guys. "Jimmie's success isn't in his aggression and how he races other people," Burton explains. "It's the speed he is able to generate by aggressively attacking the racetrack. They look like the same thing from the outside, but they are not." Nobody is better at negotiating a way through a pack of angry 3,300-pound racecars and finding the optimal position on the track than Jimmie Johnson.

"What I'm known for is, the longer the race, the better I do," he told me. That means preserving the car, saving the tyres until the car has what he calls that "soft, Cadillac feel." Some of his preservation skills stem from those motocross and off-road endurance races. "In a dirt environment, you had to think a lot about risks versus rewards," he says. Whether your strategy is to trade paint or lay back, you still have to get over the finish line first, and Johnson's passing skill is his kill shot.

Last year he led NASCAR in a stat known as "quality passes" — blowing by the top 15 — with 2,267 see-ya-laters. "In racing, there's always a physical and emotional ratio," Burton says. "He physically has the ability to feel the racecar, to know what he's looking for; he has those things physically. Emotionally he has the drive, the willingness to push himself, to never settle."

Nor does it look like Johnson is running out of relentlessness anytime soon. He recently signed a three-year contract extension with HMS. "The willingness to compete is still there," he says. "I worked so hard to get to this point in my career, and I'm also fortunate to be in a sport where experience still makes a difference over a young body. I love what I do. I'm not ready to stop."

That is great news for NASCAR. "He is a fantastic representative for us both on and off the track," says NASCAR chief marketing officer Jill Gregory. "The amount of respect he gets is gratifying to see. It's a huge accomplishment for us as a sport."

Johnson's competitors are grateful to have him too. They will tell you as much. But they also know that in Jimmie Johnson's eyes, they are all still rabbits and he is the hunter. ■

**"I WORKED SO
HARD TO GET TO
THIS POINT IN
MY CAREER...
I'M NOT READY
TO STOP."**



Jimmie Johnson celebrates in victory lane last year after winning the Food City 500 at Bristol Motor Speedway in Bristol, Tennessee

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Magnificent MADI

This gorgeous Australian model, sexy social media sensation and all-round hottie is definitely one to watch in 2018. Meet the amazing MADI EDWARDS...

PHOTOGRAPHED BY **NEIL DIXON**
INTERVIEW BY **SANTI PINTADO**





Hey Madi, congrats on your first MAXIM cover. How's it feel?

I'm so excited to be able to feature in MAXIM! This is my first ever cover shoot which is the most exciting part – a few of my girlfriends have been on the cover of MAXIM before so it's a cool thing to share with them.

Well, former MAXIM cover girl, Belle Lucia, is a good friend of yours – did she give you any tips before you did this cover?

I didn't even tell her I was shooting it. I wanted it to be a surprise to everyone!

Tell us a bit about this shoot.

We shot this in early January at Cronulla Beach in Sydney near the sand dunes. Both Neil [Dixon, photographer] and I wanted a mix of beach and sand dune shots to give the shoot more diversity. I loved the freedom of creating new content and being in the sun doing what I love with an amazing creative team. It was amazing to do something different.

Any other funny anecdotes you can share about the day?

Well, Neil calculated that we walked a total of six kilometres while we were trying to find the direction of the beach from the sand dunes, which sounds so stupid, but we kept taking a wrong turn. We thought it was funny but I think we might have been dehydrated and dying of heat as it was a 40-degree day! The day after my legs were so sore from walking but it's all well and truly worth it.

What is your best asset?

Wanting to help others, especially my family and friends. I love being there for people when they most

need it. Physically, I'd say my eyes – I love having bright coloured eyes.

For those who don't know a lot about you, give us a little more about yourself.

Well, everyone thinks I'm from Sydney but I am originally from Brisbane in Queensland. As I'm sure everyone can tell from my social platforms, I'm a HUGE beach baby. If I could live in the ocean and under the sun I would. I grew up swimming from a very young age up until I was 17. Competing at nationals for years I always thought I was going to make my way to the Olympics but then an opportunity in modelling came forward and it was impossible to do both. I modelled for a year in Brisbane until I was 18 and then signed with Scoop and Chic in Sydney. Now I have been living here for three years which has been incredible. So many exciting opportunities and amazing friends have come from moving here so I know it was the right decision.

How would you describe yourself in five words?

Weird, kind, giving, fun, creative.

Take us through a typical day in your life.

Well, if I don't have a modelling job, my day starts with a coffee (always) then I'll go to the gym, have breakfast, take content for brands, meetings, catch up with girlfriends, go to the beach, house work and maybe go out for dinner. It changes every day, of course, depending on what I need to get done.





COVER GIRL





**"I'VE NEVER BEEN
SO EXCITED FOR
SOMETHING
IN MY LIFE
THAN I AM
WITH WHAT'S
TO COME!"**

What would you be doing if you weren't modelling?

Well, I always wanted to start my own business and I am very close to revealing a little something-something soon, so watch this space!

What's the biggest misconception about modelling?

I love that I get to answer this question for everyone to read right now! Modelling has been amazing for me in regards to getting me out of my comfort zone by taking me all over the world and meeting incredible creative people. BUT, it's not always as glamorous as it looks. There is a lot of flying, long hours, you get judged more than the average person would and the unimaginable amount of clothing changes per day – haha. With all of this said, I wouldn't change my job for the world.

How do you keep your social media followers coming back for more?

It's all about being down to earth and not letting anything get to your head. I pride myself on being fun and kind and creating an energy where hopefully they will want to return.

What's the weirdest thing someone has sent you on social media?

"I get a lot of Instagram DMs asking me to send them my used socks."

No doubt you've heard some scary and possibly funny pick-up lines over the years – what's the worst?

I get these in my Instagram DMs all the time. The worst one I've received would have to be, "The boys and I discussed you are a nine out of 10. I'm the perfect one for you – with us together we could be the perfect 10." Literally word for word. As if!

So what do you actually look for in a man?

I've always looked for a best friend, a good sense of humour, compassionate and driven.

What have you learned about men over the years?

That they are a lot more emotional than us women – haha – come on, guys, you know it's true!

What's one thing men should always know about women?

We are always right.

If you took MAXIM on a date, what would it entail?

Well, my ideal date is a picnic on a beach with ALL of our favourite foods and wine where we spend hours swimming and eating our weight in food!

Sounds good! What's been the craziest big night out you've ever had?

Wow, if you knew some of my nights out you would know how hard it is to pick only one! The top one that comes to mind is when my girlfriends and I went out for dinner/out and around 2am, on the way home, we thought it would be hilarious to jump over the huge gate at our old high school. Getting over the gate was the funniest part of all until the security guards spotted us and we had to run away in our high heels. We got away in case you were wondering.

Got a hangover cure?

Sure, if you call sleeping in my cave and eating bad food all day a cure.

Any exciting projects on the horizon that you can share with us?

I wish I could share my secret project coming up but I can't. I can tell you I've never been so excited for something in my life than I am with what's to come!

Where would you like to be in five years?

In my own house, still modelling and growing with my secret project that will be launching very soon! ■

"I GET A LOT
OF INSTAGRAM
DMs ASKING
ME TO SEND
THEM MY
USED SOCKS."







**"IT'S ALL ABOUT
BEING DOWN
TO EARTH
AND NOT
LETTING
ANYTHING
GET TO
YOUR HEAD."**

HAIR & MAKE-UP

SARAH MARIE

MODEL AGENCY:

SCOOP MANAGEMENT





STATUS UPDATE

HOMETOWN:

Brisbane, Qld

AGE:

July 6, 1995

HOBBIES:

"Fitness, beach, food, friends/family, dogs, travelling."

HIDDEN TALENT:

"I don't know if you can call it a talent but I can move my ears without touching them. Apparently I do it a lot when I'm excited."

PHOBIA:

"SPIDERS!
I HATE THEM!"

FAVE DRINK:

"A margarita with extra salt please!"

GIRL CRUSH:

"So many! Belle Lucia (MAXIM December 2017 cover girl), Candice Swanepoel, Gigi Hadid and Emily Ratajkowski. I mean, look at them all – do I need a reason?!"

LIFE MOTTO:

"Everything happens for a reason!"

INSTAGRAM:

@madi_edwards





The AWE INSPIRER

Photographer CHRIS BURKARD has gained a worldwide following
by capturing the wonder of nature's most remote landscapes...

BY JAMES JOINER PHOTOGRAPHED BY CHRIS BURKARD

Pro surfer Timmy Reyes, pictured
here, is featured in Burkard's
latest film, *Under an Arctic Sky*



There's a solid chance you already follow adventure photographer Chris Burkard on Instagram. His feed, a patchwork of brilliant colours, bucket-list locations and tiny people in epic landscapes, has amassed a staggering 2.9 million fans. In an ecosystem packed with adventure-chasing storytellers, Burkard is king. Unlike many "influencers" — people who've built an army of followers to double-tap formulaic photos for fame and fortune — Burkard didn't quit a graphic design or marketing day job to jump on the social media bandwagon. At a veteran age — for the medium, anyway — of 31 years, Burkard has been chasing his photographic dreams for well over a decade.

"It's funny: people want this dreamy story that everything happened so quickly and was effortless, but it was a total pain in the ass, to be completely honest," Burkard says with a laugh, his voice showing a hint of a California surf-dude accent. Growing up in Pismo Beach, he and his family took trips to places like Yosemite and Joshua Tree that fostered a love of the outdoors. A high school affinity for art classes eventually led him to photography, which he found "more real."

At first he wanted to be a landscape photographer, but quickly realised he'd never make a living. Instead, he combined his admiration of huge landscapes with documenting the California culture surrounding him. "I saw my friends surfing and I was like, That's where I want to be. I want to be in the water, or in the mountains," he says. "I went after it with everything I could."

Tenacity turned an internship at *Surfer* magazine into a full-time position, sending Burkard chasing surfers and waves around the globe. For many, landing a staff gig at one of the biggest surf magazines in the world would set the tone for a lifetime soaking up sun in exotic locations on someone else's dime. But Burkard began to find it grating. He would arrive in Indonesia or Nicaragua, for example, expecting wild adventures, only to find "high-rise hotels, Wi-Fi and fine dining."

Refusing to accept a never-ending summer's complacency, Burkard began seeking "places that had been thought of as too cold or dangerous to surf." This has led to what's already amounted to a lifetime of adventure in places such as Alaska, Norway and even Russia, where he was detained for 24 hours in a "gnarly private holding room with a one-eyed guard at the door and bars on the doors and windows" for arriving a day before the date on his visa. He was deported to Korea for a day before returning to finish the 12-day trip.

It was Iceland, however, that captured his heart. Burkard has been there 27 times over the past decade, documenting epic winter surf under dancing northern lights. This has culminated in his most recent film, *Under an Arctic Sky*, which follows six surfers en route to a remote national park, where they find themselves struggling to survive in the region's worst storm in 25 years.

His days are now spent working as a director, public speaker, and commercial photographer (and starring in commercials himself). The one piece of wisdom he'd offer aspiring photographers? "So often you see people pair their photography with some dead poet's quote, telling you the mountains are calling and they must go," he laughs. "Don't describe what you can already see. Take the time to describe what it felt like when you were there. You're the storyteller and the sooner you put yourself in your own stories the better they will be." ■

Burkard has amassed 2.9 million Instagram followers with his epic images

**"THAT'S WHERE
I WANT TO BE.
I WANT TO BE
IN THE WATER,
OR IN THE
MOUNTAINS."**





THE MAKING OF A LEGEND

LAND ROVER was born from a driftwood sketch on a Welsh beach seven decades ago, manifested via British ingenuity, and built into a dominant global brand. Much has changed along the way — and even more has stayed the same...

BY **NICOLAS STECHER**



Queen Elizabeth II has been a longtime Land Rover owner and driver (and even mechanic). In 2016 she, and the Duke of Edinburgh, along with the Duke and Duchess of Cambridge and Prince Harry were driven down the mall in a LR

As with anything in life, context is everything. To understand the genesis of Land Rover, one first must survey the smoldering landscape of its birthplace in Great Britain. It was 1947, just a few years removed from the devastation of WWII. The nation lay in rubble, infrastructure destroyed, factories barely powering back up under heavy limitations on materials, energy, and capital.

This is the setting where, on an overcast beach in Wales, brothers Maurice and Spencer Wilks found themselves discussing their next move. As board members of one of the largest automakers in the land, the Rover Car Company, there was little room for error.

Rover was then known for building sprawling luxury cars, for which there was now zero demand. Maurice grabbed a piece of driftwood, bent over the golden sand, and sketched the outline of a Jeep-like vehicle. "This," he said, looking up at his brother as he roughly outlined the small truck, "This is what we're going to build."

That this sandy image looked a lot like a Jeep was no coincidence. While labouring on and clearing his Anglesey farm, Maurice had fallen in love with a surplus military Willys, his do-everything beast of choice. Taking inventory of the countless obstacles that his company — and the nation at large — would have to overcome to slog their way out of the war-torn decade, Maurice's idea was a wise one. "The country just came out of a massive war; it was victorious, yet the entire area was on its knees. The industry was down, there were massive issues overall, and literally no running economy," says director of Jaguar Land Rover Classic Tim Hannig. "And so they said, 'Look, we need to try to do something that can be a tool to help get this country back on its feet — or let's say its wheels,'" Hannig adds. "A go-anywhere, do-anything vehicle. And that was its sole purpose; it was nothing but to get around in it and be as flexible and versatile as possible."

Compounding complications was the asphyxiating rationing of raw

materials. The war industry had swooped up most available steel, making the metal rare and prohibitively expensive. Yet aluminum, widely used in the suddenly vanished airplane industry — was in surplus. So the Wilks brothers designed this four-wheel-drive prototype around what was available, using steel only where absolutely necessary (e.g., chassis, bulkhead, and engine), and incorporating only the simplest light alloy body panels to circumvent expensive presses.

To optimise the vehicle for export, and to jumpstart British industry, the mandate was to use as many Rover parts as possible, especially expensive R&D components like the gearbox and 1.6-litre four-cylinder engine. They even shaved pennies with the paint, a hue dubbed Grasmere Green, reputed to have been salvaged from surplus aeronautics.

So the Wilkses built a rough prototype with central steering, both to save money, by not having to develop both left- and right-hand drive models, and to appeal to tractor-acclimated farmers. Development was accelerated beyond comprehension: From that first beach sketch, the vehicle was designed, engineered, tested, and produced in one calendar year. It debuted in April 1948 at the Amsterdam Motor Show. The initial 48 preproduction vehicles were a landmark.

What came next not even Maurice could have dreamed in the happiest moments pulling stumps on his Welsh farm. "It hit like lightning, with a demand they had never anticipated," Hannig explains. "They just could not make them fast enough."



Land Rover will mark its 70th anniversary with a series of events and celebrations in 2018, beginning with the restoration of the vehicle that started it all — one of the three pre-production Land Rovers shown at the 1948 Amsterdam Motor Show launch. This gave the world its first glimpse of the shape that would become instantly recognisable as a Land Rover



Evolving into an expedition to push Land Rover off-road vehicles – and the men brave enough to drive them to their limits – the Camel Trophy brought these rugged vehicles to some of the harshest locations on earth, such as Papua New Guinea and the Amazon



ENDS OF THE EARTH

As the chariot of choice for traversing the fading British colonial empire, Land Rover had established its off-roading foundations early on. But the brand set itself apart with a series of expeditions that immediately separated it from all pretenders.

In 1954 Land Rover participated in the Oxford and Cambridge Trans-Africa Expedition, in which two teams of university students raced 86" Land Rover Series I station wagons across 25,000 miles of Africa, from Egypt to Cape Town and back. The following year the Oxford and Cambridge Far Eastern Expedition travelled from London to Singapore, an absolutely brutal, never-before-done campaign that defined Land Rover's abilities to plumb well beyond the edges of civilisation. Harnessing this pedigree, Rover returned for the British Trans-Americas Expedition in 1971 and 1972 to prove the off-road integrity of its nascent Range Rover model. The punishing voyage traversed 18,000 miles from Alaska to Tierra del Fuego, crossing harrowing terrain including the roadless Darién Gap, previously thought to be impenetrable. Led by the British military, the team bridged the Panama and Colombia border and later crossed the finish line in Chile.

In 1980, the most famous Rover-centric expedition, the Camel Trophy, was born. It soon earned the title "the Olympics of offroading." Developed to demonstrate the surreal capability of off-road vehicles, every year the Camel Trophy aimed to conquer the Earth's most remote corners. In 1981 several teams crawled their way through 1,000 miles of Sumatran jungles. Then eight teams crossed Papua New Guinea. The topography the Camel Trophy attempted to negotiate was so challenging it famously forced teams to work together to survive, fording dangerous rivers and penetrating uncharted rain forests. Expeditions through Zaire, Borneo, Australia, Madagascar, Siberia, and Sulawesi followed.

It is here, under the crucible of the planet's most trying terrain, that Land Rover matured from sturdy off-road machine into the unrivalled icon that it is today.





And so the Land Rover was born. The boxy, crude, 8-bit stamped metal creature you've fallen in love with through grainy black-and-whites — mud-splattered and overcoming unbreachable obstacles — that was no object of design. Or rather, it was an object of pure design, of an almost Bauhausian obedience to function over form. Make it capable to an ideal, use as many bin parts as you can, and make it as affordable as possible.

For the first years of the Land Rover's existence, every few weeks tweaks were made. Created in just 12 months, its design, construction, and production all evolved on the fly. So a Land Rover built in April could be significantly different than one built in August. "There was no luxury behind it; there was no performance behind it," notes Hannig. "It was purely and only about capability."

The Land Rover's capability was so pure and pervasive (52 horsepower, 23 mpg, 100 km/h top speed) that word of this feisty British four-wheeler spread like a postwar meme. During that era England was still profoundly connected to its commonwealth, so exports to Australia, New Zealand, India and throughout Africa exploded; within a year they were exporting to nearly 70 nations. This is where the Land Rover mythos was made, rolling over the vast Serengeti in search of big game; clawing its way through uncharted jungles chased by locals; breaching golden Saharan dunes; whisking Winston Churchill or Queen Elizabeth or Ernest Hemingway to the edge of the empire. It is said that for one third of the world's population, the Land Rover was the first mechanised vehicle they ever saw.

As many as 150 varietals were available from the factory during that decade, including ambulances, pickups, armoured cars, station wagons and lightweight versions built for airdropped delivery. Maybe 50 were built with welding stations installed to work on trains and remote repairs, as were 340 fire engines, fully equipped with pumps, hoses and flashing red beacons. One delivered to Norway in 1953 was only recently retired. Thanks to an entrepreneurial Scottish company that configured Land Rovers with tank-like treads to better negotiate the sodden soil, the Cuthbertson edition was born.

ENTER THE SERIES II

As utilitarian as the Land Rover was, it soon became apparent the company would have to build a newer model with a diesel option, which was the preferred fuel on farms. The Series I was also rough around the edges and even rougher on riders.

"I do not want to discredit anything that was ever done by the company, but it wasn't the smoothest of all rides," Hannig admits with a tinge of guilt, as if mentioning any Rover deficiency were some sort of British sacrilege. "So they needed to sort all the issues they accumulated with it and create an upgraded version."

In 1958 the Series II debuted, retroactively dubbing its predecessor the Series I. The standard wheelbase increased from 80 inches to 88. A bigger rear window, nonscratch glass, and rounded quarter rear windows were added for better visibility, as were such luxuries as exterior door handles and locks. It was made easier to drive thanks to a new synchromesh gearbox that eliminated the need to double clutch into second gear. By 1959, the 250,000th Land Rover rolled off the assembly line, and by April 1966 sales had doubled to a half million.

FROM TOP: The Holland & Holland edition (US\$245,495), a collaboration between Land Rover and the firearm brand, was limited to just 30 vehicles arriving in America. A leather-trimmed, aluminum gun locker is located in the trunk, ideal for storing a pair of Holland & Holland shotguns or rifles. The limited-edition Range Rover's door handles have intricately carved designs, including the Holland & Holland logo and signature acanthus scroll

HOLLAND & HOLLAND RANGE ROVER

Roll around the palm-studded boulevards of Los Angeles in the apex Range Rover model, the SVAutobiography, and you'll enjoy an intoxicating degree of luxury — one usually reserved for the TMZ-baiting crowd. Developed by Jaguar Land Rover's esteemed Special Vehicle Operations (SVO) unit, the interior is the apotheosis of luxury for an SUV (e.g., foldout aluminum tray tables, Champagne cooler, sliding panoramic roof, electric sunblinds, etc...), powered by a growling 550- or 557-horsepower supercharged V-8. While unwanted attention is minimised thanks to subtle exterior badging and famously reserved British styling, first-class attention from valets is still all but guaranteed.

But because enough is never enough in the rarefied world of ultra-luxe, the SVO team develops even further considered vehicles for those seeking, well, more. One such opus, the exclusive Holland & Holland edition, elevates bespoke attention to the next level. The collaboration with the venerated British gunmaker is finished in Holland & Holland's signature green custom paint formulation, and features an interior swathed in deep espresso and tan leather,

the buttery hide covering acres of cabin including the dashboard, doors and transmission tunnel. French walnut-veneer trim accents the interior and comes from a single piece of wood, much like the stocks on a pair of oil-rubbed Holland & Holland rifles or shotguns.

To further advance the brand messaging, the Holland & Holland logo can be found carved into the console, intricately engraved onto pull handles along with an acanthus scroll design, embroidered on seats, and on door and tailgate badges. There are deployable walnut tables in the reclining Executive Class seats in the back, as well as a 29-speaker Meridian Audio stereo and interior mood lighting.

The most singular element of the Holland & Holland Range Rover edition, however, is the aluminum rifle and shotgun cabinet tucked in the trunk. The leather-trimmed locker is lined in matching espresso Alcantara, and is custom-built to neatly store a pair of firearms for weekend trips into the misty countryside. Harris Tweed hunting jackets are not included.





"It actually started off as a tool. And I think this is important to understand: The undisputable emotional connection that people have with Land Rover is not necessarily because the car is so special mechanically or technically, but it is because of what memories they have with the car," says Hannig. "The Land Rover is the car that people learned to drive in on their farms, that rescued them from lions in water holes, that actually brought the help when they were in trouble and rescued them out of the snow. It's the Land Rover that did it."

"So this emotional love affair people have with Land Rover is all about what you can do through one. The car is a pretty rough tool, and it always was a pretty rough tool." Hannig pauses for a moment, before adding: "All that changed with the Range Rover; that is a different animal."

THE DAWN OF THE LUXURY SUV

After decades of relative global dominance, Land Rover knew it was time to make its next sketch in the sand, and the company's inner circle set out to develop a more civilised utility vehicle. Under the leadership of Gordon Bashford and Charles Spencer "Spen" King, Land Rover began experimenting with a more comfortable, car-like vehicle that still offered all the off-road capability of the Land Rover. A decade earlier Bashford had experimented with one that used Rover's station wagon as

its base, but that experiment halted in 1958. In 1966, it began anew. Regardless of Land Rover's worldwide success, in America Jeep was king. And as the 1960s wore on other proto-SUVs, like the International Harvester Scout, Ford Bronco, and Chevy Blazer, were also making noise, and, on the U.S. market, were presumably doing so for far less money than the British product.

So under the code name Velar (derived from the Latin for "to veil" or "to cover"), Bashford, King, and company built 26 prototypes, camouflaged at the time to hide them not only from nosy pedestrians but also dubious Rover board members. Finally, in June of 1970, Land Rover unveiled the Range Rover. Bearing an unrivalled suspension of long-travel coil springs, permanent four-wheel drive with a vacuum-operated center differential, a 215-cubic-inch V-8, and safety technology such as disc brakes and seat belts, the Range Rover — much like its Land Rover predecessor — revolutionised the automotive landscape. For the first time, a truly capable off-road vehicle boasted car-like handling and manners. The simple, clean-line design of the Range Rover was so revolutionary that it garnered awards and was displayed at the Louvre as a totem of superb design. When the Range Rover was finally introduced to the United States in March of 1987, it offered real luxuries — novel in a truck — like power seats, a leather-swathed interior, wood trim, and a premium stereo. The age of the luxury SUV was born.

THIS PAGE: In front of the Packington Estate, the Range Rover Sport (left) and the Range Rover (right) flank the 1948 Land Rover Series I Amsterdam Motor Show vehicle, one of the first Land Rovers and an inspiration for its successors, including the current model lineup;
OPPOSITE: The Spectre Defender was built by Land Rover's Special Vehicle Operations department. It was then sent to Land Rover specialist tuning company Bowler, which boosted the power and suspension and fit massive 37-inch tyres

Known as the Spectre Defender, this vehicle is one of 10 made for the James Bond film *Spectre* and one of the lucky few to have survived the shoot. The vehicle is a double cab and features a snorkel that allows it to wade through deep water



ADDITION BY SUBTRACTION

Now with its latest clean-sheet model, Range Rover segues into a new phase in its design paradigm. With the Velar – named in homage to those first veiled prototypes – the goal of Land Rover's chief design officer, Gerry McGovern, was to modernise the brand's DNA, in the truest sense of the word. In the vein of modernism, which transformed the visual language of architecture, furniture design, fine art, fashion, music, and more in the mid-20th century, McGovern embodied the philosophy by reducing the Range Rover's aesthetics to only the most necessary elements.

Unnecessary lines were deleted, extraneous bells and whistles removed; the Velar is Range Rover distilled into its purest form. "Everything is left bare, carved from the solid; it's more about taking what you've got and honing them to precision," says McGovern of the Velar, and more holistically of Range Rover's reductionist mandate. And one can expect that as each model evolves into its next generation, this modernisation will work its way across the Range Rover landscape. Might the already gorgeous Evoque be next? But don't get it twisted: The Velar is not a precious objet d'art.

"My job as the sort of spiritual leader of the brand is not just about where I'm taking the brand visually. When it comes to design it isn't just about the appearance; it's about the way it functions, it's about the versatility, it's about the way you use the vehicle. Design and engineering are at one," McGovern argues. As McGovern is aware, design may be the most salient factor in Range Rover's newest, shiniest model, but it is hardly the most important one. Those who know what defines a Land Rover – well, they know. They look at any Range Rover and see right past the sumptuous leather and walnut comforts, the intricately knurled aluminum switchgear, high-tech gadgetry, and other indulgences, and see instead a tool

of great utility. One that was engineered not with luxury as its sole motivation but rather an undying directive to be the most useful, dutifully capable and unstoppable off-road vehicle on the planet. And while it's unlikely most will ever know about Maurice Wilks and his sketch on that soggy Welsh sand, they most definitely will feel his mandate. ■





Bloody LOVELY

SHANE PARSONS and SIMON RIDLEY, aka ARIA-award-winning Aussie punk-rock duo **DZ Deathrays**, take us through their latest album...

SHRED FOR SUMMER:

"This song is written about being a kid and listening to hand-me-down CDs from metal bands from your siblings, playing and learning guitar instead of playing sports. Originally, when we wrote this idea I was playing it as chords but it was when we introduced the Zeppelin gallop to the verse riff that the song had a cooler vibe," says Shane Parsons.

TOTAL MELTDOWN:

"This started when we were recording 'Blood On My Leather'. It was just the verse riff repeated throughout the whole song. I really struggled to write vocals for this song to the point I had a little bit of a meltdown in the 'BOML' studio session as we just were not ready to record some of the songs. Funnily enough, this meltdown led to the lyrics in the verse of this song. The track sat like this for well over a year as I couldn't find a chorus for it, I think I wrote about four versions. Then in a rehearsal room Simon and I were just jamming on some chords for the chorus and I was just screaming whatever through the mic which led to the, 'I'm Dead...' hence why the chorus has nothing to do with the verses."

FEELING GOOD, FEELING GREAT:

"This is kind of the most angsty song on the record. Lyrically, it's me complaining about an older generation and how boredom breeds unnecessary consumerism. Very angsty! The tune originally had the quiet verse loud chorus thing going on but Burke said that it would be cooler to just come out of the gates with vocals and distortion from the get go. We did write the bridge in the studio and the idea there was to try snap it out of the driving flow into something a little more dreamy. I don't know if we achieved that, but I think it's a nice party moment on the record with some pretty dumb lyrics, fun times."

LIKE PEOPLE:

"This song has the most meaning to me. We wrote the music quite quickly at a rehearsal room in Sydney. I just mumbled some stuff into the mic that went along with the guitar line then I went home and wrote the verses to straight away. It was at a time when I was thinking about someone who came up to me out of nowhere and said to my face that I should get my

teeth fixed, but he was a fan and said how much he really liked the band. I just thought it was a weird, personal thing to say to someone you don't know. Then there were the Paris attacks around the same time and I just kept thinking how much people really can be totally shit. I guess I was just annoyed at a lot of what I was seeing on the news, online and also to my face. I came up with the chorus line, "After this I feel I like you more" which is just the inside of my head in one voice saying I hate people for being horrible but that leads me to really love the good people out there.

HIGH:

"This is a song where Simon actually wrote the vocal melodies. I was completely stumped on how to approach the chorus and Simon sent me a rough idea that sounded like what's there now. I just worked out some lyrics that fit the melody. I was thinking back to a night that Dune Rats and us had on tour in Amsterdam. We stayed out all night and wandered the streets looking for bars but most of the time we were just walking for what felt like hours. It's a fun song that has some nice darker moments in it hopefully catching the feeling of a night out in a wonderful, strange city."

**"LYRICALLY, IT'S ME
COMPLAINING ABOUT
AN OLDER GENERATION
AND HOW BOREDOM
BREEDS UNNECESSARY
CONSUMERISM.
VERY ANGSTY!"**

GUILLOTINE:

"The idea for this song came from me writing a riff that was in 7/4 timing... I think. I wanted to write something simple but the timing was a little off. Once everything is together the song actually makes your head nod. It's one of our favourites from the record for this reason. Lyrically, it's a little subjective. I can't really tell you what it's about or what was going through my head at the time."

BAD INFLUENCE:

"More of an interlude than a song but this took no time to write and it was something we wanted to tie back to 'BOML'. Paranoid, confusing lyrics over the top of three notes."

OVER IT:

"This song originally started in a writing session I had with Novak from Polish Club. We spent the day working on choruses for 'Total Meltdown' but he is an amazing vocalist and everything we were coming up with

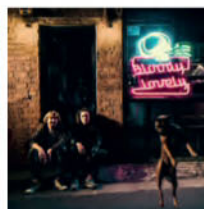


Shane Parsons (guitar/vocals, right) and Simon Ridley (drums, left) rose to prominence with their excellently wild 2012 debut *Bloodstreams*

I just said was going to be too hard for me to perform. So we decided to start something from scratch. I had a chord progression I wrote on the Violent Soho tour and Novak essentially was like, 'Let's turn this into a bass line.' So, we put on a break beat loop and tremolo picked the notes out. Real simple lyrics about a break-up. I added a bridge and messy solo, and sent it to Simon who sent drums back in about two hours."

BACK & FORTH:

"This was the last song we wrote for the album. Getting close to studio time we felt like the album was missing an 'Ocean Exploder' on it, so Simon and I intentionally went out to write a heavier riff song. I always thought the chorus to this song is cool as it an anti-chorus until the end, it gets pulled back rather than opens up. We have always wanted to do something like that so this was a good chance to flex that muscle. The bridge of the song is my favourite part due to the vision I get of Burke stomping around the studio, with fists clenched acting like a giant stomping over a city. This came from his idea to really straighten out the drums and guitar in this section."



AFTERGLOW:

"This one was another problem child that we started in the "BOML" session. I think I went through three or four choruses only to end up back at the original one we wrote. It was hard to find the balance between how much vocal should be in the chorus with a guitar top line that was so melodic. It was nice to include this track to the record as it starts with just guitar and vocal. Something I don't think we have done before."

WITCHCRAFT PT.II:

"The second part of our songs about witches. This tune was one we wrote for Black Rat called "Road Rash", which just didn't make the cut. I really loved the riff which when played like The Sonics' "The Witch" it has way more swagger. This then lead to me to think back to a Reddit thread I got obsessed with one day all about American haunted forest/witchcraft stories. We have been throwing this track in to live sets for over a year now because honestly it's just so fun to play." ■

DZ Deathrays' album *Bloody Lovely* is out now

DZ DEATHRAYS BLOODY LOVELY TOUR DATES

NEW ZEALAND **APRIL 26:** Galatos, Auckland, NZ; **APRIL 27:** Blue Smoke, Christchurch, NZ; **APRIL 28:** San Fran, Wellington, NZ.

AUSTRALIA **MAY 4:** The Gov, Adelaide, SA; **MAY 5:** Capitol, Perth, WA; **MAY 10:** Cambridge Hotel, Newcastle, NSW; **MAY 11:** Metro Theatre, Sydney, NSW; **MAY 12:** Hellenic Club, Canberra, ACT; **MAY 17:** Karova Lounge, Ballarat, Vic; **MAY 18:** 170 Russell, Melbourne, Vic; **MAY 19:** Republic Bar, Hobart, Tas; **MAY 25:** The Triffid, Brisbane, Qld



The WOMBATS

The English rockers have released their fourth studio album, *Beautiful People Will Ruin Your Life*, and lead Liverpoolian vocalist and guitarist **MATTHEW MURPHY** tells us all about it — track by track...

CHEETAH TONGUE:

"This was a kind of thought experiment in terms of I wanted to let my subconscious or anxiety do the speaking for what my storytelling couldn't."

LEMON TO A KNIFE FIGHT:

"It's about an argument I had with my wife, Akemi, on Mulholland Drive after I had been watching a load of David Lynch. The imagery created an aesthetic before the song was written."

TURN:

"This is a twisted love song about Akemi who is f—king crazy. I love it!"

BLACK FLAMINGO:

"A psychedelic song in the same kind of world as 'Cheetah Tongue'. We were going for a Dandy Warhols/Weezer vibe with this track."

WHITE EYES:

"Loosely based on a New York party I was once involved in, where I can't quite remember if it was a dream or if I was really there, this song is questioning whether I would have done things differently if I had actually been there... or hadn't been there if I really was!"

LETHAL COMBINATION:

"This song started four years before the album and then somehow came to fruition in 2016. It's about a load of crazy stuff we have done and decided whether it was a positive or negative thing."

OUT OF MY HEAD:

"This is about a moment of realisation when I was in L.A. and became unsure if I could handle the hedonistic celebrity lifestyle of the city."

I ONLY WEAR BLACK:

"This is about my connection to the north of England and my admiration for cynicism. All Scousers are very self-deprecating and I'm as dire as any of them."

ICE CREAM:

"This is to do with other themes that run through the album of growing up and trying to be an adult but struggling."

DIP YOU IN HONEY:

"With this song I wanted to make a classic Merseybeat verse/bridge song. I completely failed but this is the song that came out of it anyway!"

I DON'T KNOW WHY I LIKE YOU BUT I DO:

"This is about my relationship with antidepressants."

I wrote it after watching a documentary with Stephen Fry talking about his own bipolar and saying that it's something that he would rather have than not has." ■



The Wombats new album, *Beautiful People Will Ruin Your Life*, is out now

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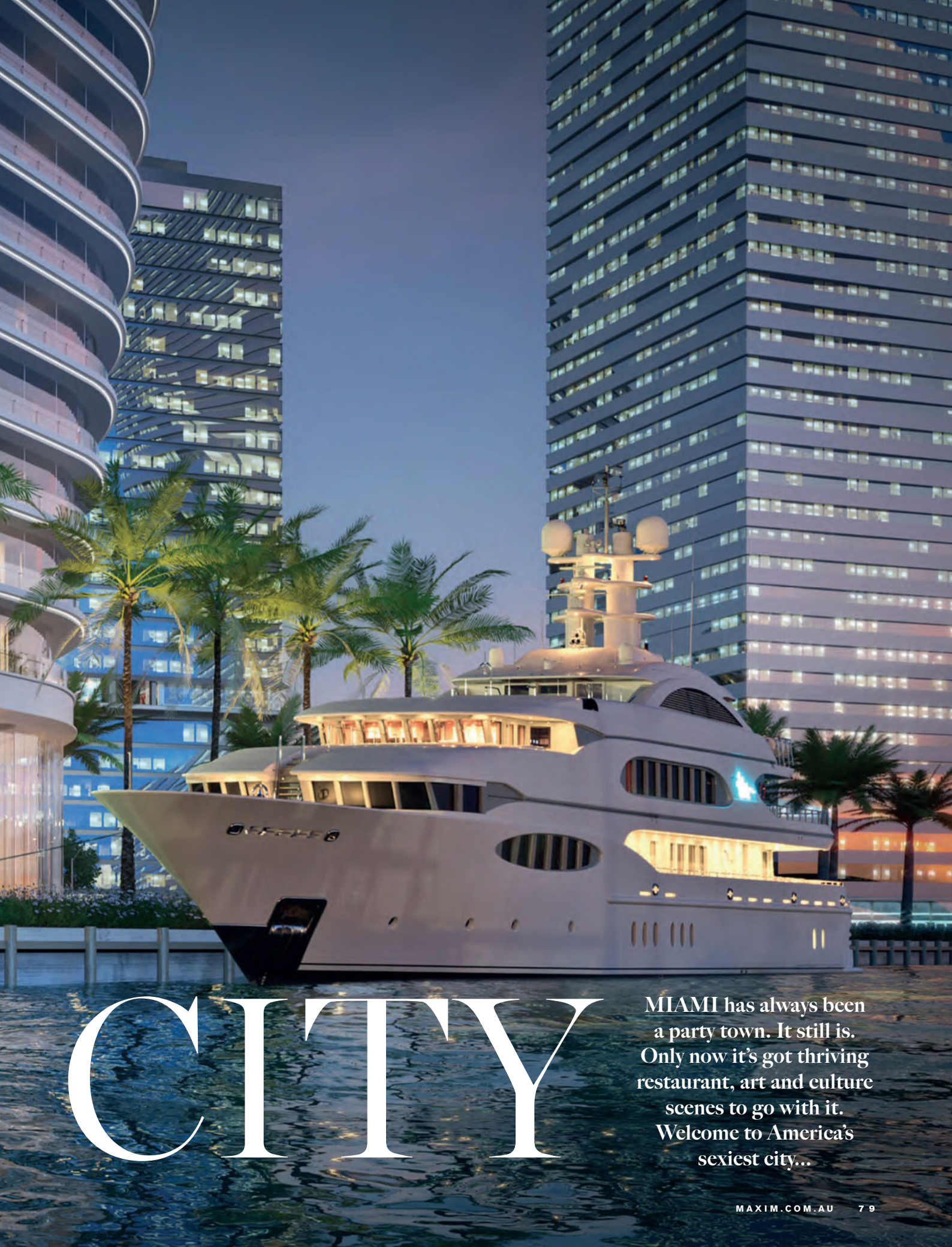
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MAGIC



CITY

MIAMI has always been a party town. It still is. Only now it's got thriving restaurant, art and culture scenes to go with it. Welcome to America's sexiest city...

THE PARTY MOVES DOWNTOWN

Hot neighbourhoods like Brickell in the core of Miami are pulling crowds from South Beach and beyond...

BY SHAYNE BENOWITZ

It's a Thursday night in Brickell. Diners at Komodo nibble on hamachi crudo as a wave of leggy young women parade through the dining room around them, filling up tables in a section inconspicuously presided over by a large security guard. David Grutman darts around the floor with the alertness of a regal hunting dog, nose in the air, iPhone in hand, anticipating the imminent arrival of the evening's VIP guests.

The managing partner of Miami Beach nightclubs LIV and Story, Grutman opened Komodo in 2015 as his first foray into both the restaurant world and the rapidly developing Brickell financial district on Miami's mainland, located across Biscayne Bay from South Beach and adjacent to downtown, bordered by the Miami River. In recent years, Brickell has seen a boom in luxury condominiums, restaurants and nightlife venues, making the area a desirable place to live and play, especially among Miami's young professionals. Tonight at Komodo, Diddy is throwing a Welcome to Miami party for retired New York Yankees captain and new Miami Marlins co-owner Derek Jeter. In attendance are a cast of characters who regularly headline Grutman's establishments: DJ Khaled, Busta Rhymes, and French Montana. This is exactly what diners at Komodo are here for — a chance to rub elbows with the celebrities Grutman has famously befriended by throwing legendary parties in Miami for the past decade.

He initially saw potential in Brickell when he noticed guests were dining at popular restaurants like Zuma and Perricone's Marketplace & Cafe before going to the beach for his clubs. "I think they just want to go with the hot places, to tell you the truth," he says. "And for the first time ever, people see Miami has an urban area now and not just South Beach. It amazes me that people travel from all parts of Miami to go to Komodo, despite Brickell being known as more of a business and financial district. I never thought in a million years people would leave the beach and come over here."

On the way back to South Beach, there are more restaurants and bars in Brickell and downtown worth swinging by than ever before. A U.S. subsidiary of Hong Kong-based Swire Properties debuted the US\$1.05 billion mixed-use development Brickell City Centre, a high-end, alfresco shopping centre with multiple restaurants, of ice towers, and condominiums, in November 2016.

"Coming from a European background, in which apartment living was the norm, led me to develop here," says Ugo Colombo, a Milan-born developer who was one of the first to build luxury condominiums in Brickell back in the 1990s. "I saw a void in Miami's condo market because buyers typically associated 'luxury' with larger-style homes. So I set out to develop 'mansions in the sky,' a.k.a. large, luxury condominiums with water views, over-the-top amenities, security." Colombo's latest project, Brickell Flatiron, is slated to debut in 2019. "I always believed that sooner or later that area would become very attractive. It needed a catalyst like Brickell City Centre to really give it a boost."

Across the Miami River, downtown Miami is a neighbourhood of contrasts. Historic beaux arts architecture and cozy hipster haunts abut cavernous warehouses turned after-hours nightclubs. The intersection of N. Miami Ave. and NW 11th St. offers a concentrated snapshot of this juxtaposition, where ELIIVEN Miami, the 24-hour nightclub-cabaret, quasi-gentlemen's-club hybrid, is kitty-corner to Club Space, the city's long-standing after-hours techno club, which has been known to stay open continually.

But between these two megaclubs, a trio of homey bars and restaurants offer a completely different kind of night out. The Corner is a softly-lit bar with large picture windows and rough-hewn wood panelling serving some of the city's most expertly mixed classic cocktails to an eclectic local crowd. A few doors down, Fooq's is an intimate restaurant specialising in global fare with Persian and Italian influences, where a wall of ephemera features both a Native American dream catcher and a Grateful Dead acid bear.

While the area is still on the rise, downtown is ripe for further development, and many see it as Miami's next It neighbourhood. "As more people move in, you'll see increased demand for restaurants and shopping at the ground level," Colombo says. The Brightline high-speed rail service and its MiamiCentral station will connect downtown Miami to Fort Lauderdale and West Palm Beach before the end of the year, and the forthcoming, nearly 30-acre, US\$3 billion-plus Miami Worldcenter mixed-use development is slated for 2019, exponentially increasing the area's curb appeal.

As Grutman puts it, "There's a lot going on. Miami should be excited."

BUT DON'T RULE OUT SOUTH BEACH JUST YET

Sure, downtown and Brickell are heating up, but South Beach will always be hot. Visitors in the know will always want a room at **SLS South Beach** or **The Setai**, a steak at **Prime 112** or a table at **LIV**. But South Beach is also evolving. New hotels, restaurants, and nightlife are moving inland and away from the busiest stretches of Ocean Drive to hot spots like Collins Avenue and the area surrounding Collins Park, where boutique hotels are being built or refurbished. **The Plymouth**, for example, brings an art deco redesign to its property, featuring an outpost of NYC's acclaimed **Blue Ribbon sushi Bar & Grill** and its famous fried chicken. **Kimpton Angler's Hotel** offers pampered seclusion steps from the beach, featuring suites, lofts, two-story villas and three-story poolside bungalows. The hotel is expanding and plans to have a new 85-room tower, complete with a rooftop pool, finished in early 2018. **Washington Park Hotel**, meanwhile, is an art deco refuge and home to the second outpost of New York's **Employees Only**, a speakeasy hidden in the venue's historic coral house. —KG

THE ULTIMATE PENTHOUSE

The Aston Martin Residences, rising from one of the last parcels of available land along Miami's waterfront, will be a 66-floor ultra-luxury skyscraper that will tower above its neighbors once completed. The building's design is borrowed partly from Aston Martin's own vehicles. Resident perks will include 24-hour valet service, an art gallery, a fitness centre, movie theatres and even an infinity pool... on the 55th floor.

Buyers of the property's pricier apartments will receive a special limited-edition Aston Martin "Miami Riverwalk" DB11. Only 47 units of the car will be produced, with customised interiors made from the finest materials. And the buyer of the US\$50 million penthouse will be handed one of the most soughtafter cars on the planet: a US\$2.3 million Aston Martin Vulcan. That's what we call an amenity. —Keith Gordon



BEYOND CEVICHE

A growing rank of talented local chefs, such as Stubborn Seed's **JEREMY FORD**, are creating a bona fide Miami food scene...

BY **SHAYNE BENOWITZ**

At Stubborn Seed, chef Jeremy Ford's new South Beach restaurant, a large picture window, framed by a wall of vertical white subway tile, offers a portal to the kitchen where diners can glimpse the athletic ballet required to prepare Ford's artfully plated, thoughtfully sourced chef's tasting menu.

With a *Top Chef Season 13* win under his belt and a stint as chef de cuisine at Jean-Georges Vongerichten's Matador Room at the Miami Beach Edition hotel, Stubborn Seed is Ford's first foray as chef-partner. In his new role, he's relishing the intimacy and immediacy of being at his 74-seat restaurant after working the volume-driven kitchen at Matador Room. "It's just us and the guys here cooking every day," Ford says. "It's a great place to be. I've never been so happy to come in and get my ass kicked as much as I do." A native of Jacksonville, Florida, Ford, 32, is part of the growing rank of local chefs turning Miami's culinary scene on its head. "It's completely different than when I came down here 10 years ago. A lot of local heroes have made their mark," says Ford of the emergence of a legit Miami food culture. This new class of homegrown and local talent includes chefs Brad Kilgore, Giorgio Rapicavoli, José Mendin, Eileen Andrade, and Niven Patel. Not only are they building empires with multiple restaurant concepts, they're also shaping the identity of Miami's burgeoning neighbourhoods, like Wynwood and South Beach's Sunset Harbour, by drawing a devoted local fan base.

In the kitchen, Ford is impossible to miss, with a tall, athletic build, shaved head, and sleeve of tattoos. He and his longtime chef de cuisine, Joe Mizzoni, are awl in constant motion as they conduct their kitchen staff through a symphony of inventive plates, like the smoked foie gras on grilled sourdough with aged sherry vinegar, quince-paste ravioli, and a dusting of microplaned Marcona almonds soaked in Sambuca. This, delivered to the table beneath a glass dome to release the smoke for an olfactory hit and a dramatic presentation.

Some of his more surprising ingredients include Egyptian star flowers, mingling with quail egg atop a bed of caviar in his warm celery root and crackling maitake mushroom dish; and Monterey Bay sea grapes, for a briny splash of the ocean, when served with kajiki fish flown in daily from Hawaii.

Ford also has an affection for more straightforward ingredients: the humble carrot, making multiple cameos. "Teaching someone how to properly glaze a carrot is actually a lot harder than you think," he says with a laugh. Heirloom carrots are even the centerpiece of a mural on his kitchen wall, framed by radishes and fish bones.

He insists that Stubborn Seed's product-driven, meticulously plated dishes are not overly precious. "It's really not that complicated. We take our time making sure all of the components are flavorful and they look as good as they should on the plate, but it's not a molecular-style kitchen at all." He says his time under Vongerichten was particularly influential in honing his skills for contrasting and balancing flavours, as well as the use of acids and, specifically, dried chilies, an ingredient found in Stubborn Seed's menu almost from start to finish. There's the garbanzo chili dip served with warm bread, Thai chili mignonette, Fresno chili oil, pickled chili, and fermented green chili buttermilk.

"Jean-Georges was a game changer. It was probably the smartest career move. His style of food is going to be part of my repertoire for the rest of my life," Ford says. "And we use a lot of chili, that's for damn sure."



Chef Jeremy Ford has developed a devoted local fan



THE NIGHT KING

DAVID GRUTMAN might not party like he used to, but he still rules Miami's club scene...

BY **KEITH GORDON**

David Grutman is the reigning king of Miami nightlife. And in a city of glitz, glamour and celebrity, heavy is the crown. Grutman, who worked his way from bartending in a mall to overseeing a nightlife empire, owes his success to his nonstop energy, enthusiasm, and determination. His flagship club, LIV at the Fontainebleau, is a model for the modern superclub. The 43-year-old Florida native, who is developing a flurry of new restaurants and lounges, and has a hotel deal in the works, took a few minutes from his busy schedule to speak with *MAXIM* about his reign.

What gives you an edge in such a hypercompetitive industry?

I'm a really energetic person. I love what I'm doing. I don't really do stuff that I'm not passionate about or that I'm not that into, so I like to convey that to people. How I do that is through my energy. Listen, I have bad days like everybody else, but if I walk into an environment, I want to make sure that I'm setting that tone for everybody else around me because I think my energy and my feeling is contagious to the rest of the team.

What makes Miami unique as a party city?

Miami was one of those cities where in the '80s and '90s people kind of saw it as the wild, wild West. It actually gave people a really safe environment for them to let go of their inhibitions, which really helps. That's why these celebrities and big clients will come here with us, knowing that they're safe.

How do Miami parties differ from those say in L.A. or NYC?

When people party in the city that they live in they're a lot more reserved than they are when they let loose in a vacation or jet-setting scenario. If you go out in NYC it's pretty f—king boring. People are really uptight and reserved because they don't know who from

their company is there or what could happen. In Miami, there are no rules for that, so people let loose.

LIV is widely recognised as the crown jewel of Miami nightlife. What's the key to keeping guests entertained?

We really feel like when people come to Miami they look at LIV as that benchmark of what nightlife is supposed to be. The one thing we focus on is we don't just sit back and not do anything. We really try to give clubgoers a different experience every night they come.

What is it like having to work within the context of a huge party? Is it hard to stay professional and on task in the middle of the revelry?

When you're trying to throw the party, it's like you don't want to really be part of that party. My care is about other people, so I'm just looking toward them. Listen, when I was younger I'm sure I would love to have shots with everybody and do everything with everybody. As you get older it's just about making sure that [the guests] are having the best time.

What are your best Miami nightlife recommendations?

The Design District is a new up-and-coming area. We actually have a really cool coffee shop there [OTL] and are opening a new restaurant [Swan] with a lounge above. So many cool stores, a lot of really cool designers and stuff you can't get anywhere else. You need to go to Little Havana — it's supercool to see the old-school Cubans playing dominoes. There's a lot of great Cuban art there. And a place called Ball & Chain makes great mojitos. Or the ice cream parlour Azucar — they have Coca-Cola ice cream. But definitely get on a boat while you are in Miami — you have to see it from that perspective.



HOW TO PARTY ON A YACHT

There's nothing that says "Welcome to Miami" quite like cruising through the aquamarine waters of Biscayne Bay, popping bottles, and gazing at the glittering skyline aboard a sleek yacht. Whether it's a fast and stylish 40-foot red VanDutch open, or a luxurious, fully loaded 76-foot Sunseeker Manhattan with Jet Skis and multiple staterooms, there are plenty of charter options to choose from.

HOW TO CHARTER

The Advantaged Yacht Charters & Sales is a favourite among celebrities for its wide selection of megayachts and fully customisable packages. Their marquee vessel, the 122-foot Oceanfast Never Say Never, was featured in

the SNL Digital Short "I'm on a Boat" and has been taken for a spin by Justin Bieber. On-demand yachting services, like YachtLife and Boatbound, provide a platform to search thousands of available charters, narrowed down based on your needs and budget.

WHERE TO GO

Explore Biscayne Bay, spy on Star Island mansions, get lost in Elliott Key's nature preserve, or party at the Haulover Sandbar. If you have more time, the Florida Keys and the Bahamas are easily accessible from Miami.

DOCK & DINE

Cruise along the Miami River between a

canyon of high-rises and arrive in style at downtown hot spots like Seaspace and Kiki on the River, which provide dockage and a festive, Champagne-soaked scene. Alternatively, the Standard, Miami Beach offers mellow, bohemian vibes, a swimming pool, a spa, and a restaurant with dockage (best for smaller boats), all floating on Belle Isle between South Beach and the mainland.

BY THE NUMBERS

Powerboats start from US\$1,400. Small open yachts (under 50 feet) go for US\$1,800 and up. Yachts (50 to 80 feet) start at US\$2,200.

A GUIDE TO MIAMI'S ART SCENE

With galleries popping up all over town, Miami is about more than just Art Basel...

BY SHAYNE BENOWITZ

“Miami has its own rhythm and energy,” says Ellen F. Salpeter, director of the Institute of Contemporary Art, Miami, which opened the doors to its newly built permanent space in the Miami Design District last December. Designed by Spanish architecture firm Aranguren + Gallegos with a contemporary façade with overlapping metal forms and illuminated inset panels, it’s a new addition to Miami’s ever-expanding, shape-shifting cultural landscape. Since its inception in 2014, the museum had been housed inside a temporary space at the historic Moore Building in the same neighbourhood.

Salpeter made the leap from the New York City art world, most recently as deputy director at the Jewish Museum, to join the Miami institution. “The opportunity to get in on the ground floor of something new, and help shape the ICA Miami and grow the cultural ecology and landscape of the city, was intoxicating,” Salpeter says. With an impressive contemporary art scene, the emergence of Wynwood’s kaleidoscopic street art, and Art Basel Miami Beach ever present in December since 2002, Miami has chiselled a unique identity on the international art stage.

“What’s great about Miami is that it is a relatively young city. There’s all this energy and youth and cultural diversity. It’s multilingual. It’s a portal to South America, Latin America, the Caribbean; all of those things add to the mix of Miami,” Salpeter says. “It’s very different from long-standing or more established cities. It’s also very different from cities that sprung up quickly in, say, China or the Middle East. Miami has its history, and it’s constantly reinventing itself as it moves forward. For me, what that adds to the international art world is a flavour and a point of view.”

DESIGN DISTRICT

For a snapshot of Miami’s art scene, Salpeter recommends starting with a morning in the Design District. ICA Miami’s inaugural program inside its new 37,500-square-foot space includes the thematic group exhibition “The Everywhere Studio,” spanning the early 1960s, with works by Picasso, to the present day, with a new commission by Margaret Honda featuring 50 artists and over 100 works that explore the organising principle of artists and their sites of production.

Nearby, the de la Cruz Collection stages annual exhibitions as one of Miami’s long-standing, world-class private art collections. Admission is always free at both institutions, so Salpeter recommends “spending your dollars on a great coffee at Blue Bottle,” which is slated to open a few blocks away by year’s end.

The Design District is also home to the Haitian Heritage Museum and Locust Projects exhibition space, as well as a new public sculpture program in collaboration with the ICA Miami that will feature two monumental Sol LeWitt sculptures at the eastern entrance to the area and Thomas Bayrle’s Wire Madonna in the atrium of the Moore Building.

WYNWOOD WALLS

Just south of the Design District, Wynwood is home to a concentrated collection of street art by local artists such as Magnus Sodamin, Typoe, and Jessy Nite as well as international superstars like Shepard Fairey, RETNA, Swoon, OSGEMEOS, and Maya Hayuk, in large part thanks to the Wynwood Walls outdoor project conceived by the late developer Tony Goldman in 2009.



MUSEUM HOP

Continuing south, the game-changing Pérez Art Museum Miami, dedicated to modern and contemporary art, moved to its present home downtown in 2013. Designed by Pritzker Architecture Prize-winning firm Herzog & de Meuron, the building overlooks Biscayne Bay.

Similar to ICA, the Bass museum on South Beach, established in 1964, has new digs to flaunt after a two-year-plus renovation to its original art deco building, which created 50 percent more usable space for the contemporary institution. The adjacent Collins Park is home to Art Basel’s Public sector, exhibiting site-specific installations and sculptures, under new curator Philipp Kaiser, for the annual fair.

GALLERY CRAWL

Once concentrated in Wynwood, Miami’s galleries have dispersed to new neighbourhoods, like downtown and Little River, and returned to South Beach. Salpeter’s go-tos include Nina Johnson, Spinello Projects, Emerson

Dorsch, and Fredric Snitzer. She finds the presence of a local gallery scene to be absolutely essential. “The notion that you would be a city just of presenting work is not sustainable,” she says. “You need to have the artists here.” And if she has anything to do with it, Miami will continue its ascendancy as a thriving, singular destination for contemporary art and emerging artists.

FROM TOP: A section of a mural by Fafi at the Wynwood Walls, which spotlights graffiti and street art; *Juliana*, a sculpture by Frank Benson, at the Rubell Family Collection, one of the largest private contemporary art collections in North America



ESCAPE TO THE EVERGLADES

The best ways to explore the wetlands (and hunt predatory pythons)...

BY **KEITH GORDON**

South Florida is inhospitable to humans. In fact, few people lived there until a series of projects in the 19th and 20th centuries drained much of the area to allow for development. What remains of South Florida's natural wetland makes up Everglades National Park, a complex and diverse ecosystem that covers 1.5 million acres. A UNESCO World Heritage site and designated biosphere reserve responsible for a third of all Floridians' water supply, Everglades National Park is an ecological nirvana.

Just over an hour from Miami, the Everglades offer a range of activities for visitors. There are miles of hiking paths available, but many choose to explore the area on the water: everglades national Park Boat Tours rents kayaks and canoes (US\$45–\$55 per day for a kayak, US\$38 per day for a three-person canoe), ideal for paddling through the mangrove trees. For a more thrilling outing, try an airboat: Gator Park airboat Tours offers private boat rentals (starting at US\$250 per hour). Remember, this isn't a zoo: The animals in the wetlands are wild, and

that gator lying motionless beside the footpath likely isn't dead. Keep your distance if you don't want to become a cautionary tale.

FOREIGN INVADERS

The Everglades are under attack from invaders from abroad, upending the entire region's ecosystem. Burmese pythons — some were pets that were foolishly released, while others escaped from a facility during Hurricane Andrew — have taken over much of the Everglades. These snakes can grow to more than 20 feet and have no natural predators in the area once they reach even moderate size. The result has been the decimation of the Everglades' mammal and bird populations as the python population grows unchecked. The State of Florida has instituted specific trapping and hunting programs to try and combat the problem. Visitors can sign up for a python hunt, but the animals are nearly impossible to track and capture, meaning this ecological wonderland faces a real threat — one with no solution in sight. ■

New Fashion
NUDES

In the age of social media this superficially spontaneous, or seemingly random photography, conveys a subtle eroticism...

PHOTOGRAPHED BY

JAMES BEDDOES

VIKTOR CICKO

MIKE DOWSON

DIDO FONTANA

ANDREW KUYKENDALL

MARCO LEONARDI

GIOVANNI LIPARI

PAOLO PAMINTUAN

FRANCESCO PETRUCCI

RYAN PIKE

SPLICE PICTURES

ELLEN STAGG

MARC VAN DALEN

COLLIN & JESSICA STARK



This high-quality pictorial features different photographers and their unpretentious, casual approach to erotic photography. The superficially unarranged, spontaneous or happenstance pictures convey the new subtle form of erotic in the ages of Facebook and Instagram.

One could almost say their influences were based on the dreaminess of images in the style of David Hamilton, to the directness of a Calvin Klein campaign, all the way to the bodysuit photography of American Apparel catalogues. Subtle, hot, erotic mental cinema at its best — despite today's masked requirements.

SUBTLE EROTICISM

The start of the 21st century marked the beginning of the "Arty snapshot" era. Derived from the original amateur and travel photography of the 19th century, this style — along with the spread of digital photography — became increasingly used as an artistic element. The spontaneity of

the candid and the accidental produces an orchestrated and arranged pseudo-style random photography, a style particularly used in the performing arts as well as in fashion photography. These pictures appear to have accidental framing, imperfect lighting and occasional colour faults. Natural looking models are photographed, often in everyday situations, for an unpretentious, casual and lascivious take on erotic photography. This superficially spontaneous or seemingly random photography conveys a subtle eroticism — a subversive backlash to the worldwide spreading of conservatism and to the new puritanism induced by the Internet's global players. Thanks to self-proclaimed "judgment police" there is now a growing "non-nude erotic" art form.

As different the artistic origin of the photographers, so are their photographic expression. Here lives a new, subtle eroticism featuring high-quality images by a diverse group of photographers who took part in this project and who all have one thing in common — recharging artistic, voyeuristic sensitive imagery with sexual energy. Absolute reality — and therefore, highly sexy and popular.









© 1994 by [illegible]



ABOUT THE PUBLISHER

With almost 15 years in business Goliath Books, now located in Berlin, has established itself as a highly acclaimed international publisher of diverse and often daring photography and art books unafraid to introduce controversial, erotic and subcultural perspectives to modern life. It all started with a photo book about the UFO phenomenon way back in 1997 in New York — Goliath had finally landed. Ever since then the publisher has been fighting to make the world a visually better one with publishing books about *The Sexy*, *The Weird And The Extraordinary*. Goliath don't believe in pornography, but in fun and art — and of course in good photography. Boredom is the first cardinal sin.

When asked if they are an "erotic publisher", Goliath responds, "It's a yes and no. Yes, we like it naked, who doesn't? No, we publish art. Who says art is not allowed to be naked? But it is not all about the bare naked truths. Our photographers are creative, often multitasking artists with a sixth sense for style, zeitgeist, new visual concepts and the unconventional. At Goliath books we are deeply committed to high standards in production and design as well as to the high artistic quality of our publications. Our latest brainchild is the stock agency goliathimages.com to help to spread and promote the good photography and art to a publishing world that is full of clichés about the definition of 'erotic.' And that's the mission they are on. ■

NEW FASHION NUDES,
published by
Goliath Books

RRP\$69.95,
is available at www.goliathbooks.com/detail/index/sArticle/226/



2018 THE BIG RELEASES

It's been a huge start to the year in gaming. Here's a wrap on everything that's happened so far...

BY CHRIS STEAD

Monster Hunter World

DEVELOPER: PC, XBO, PS4

RELEASE: OUT NOW

One of Japan's biggest franchises, *Monster Hunter* has struggled to earn more than a cult following here in the West despite its fantastic gameplay. The premise, of venturing out into an open-world to hunt down giant beasts, before engaging in long, tactic-driven combat, is addictive. As is looting the resulting corpse for resources and using these in the nearest town to craft better gear, so you can hunt even

bigger monsters. However, Japanese quirks always made it clunky in comparison to typical blockbusters. Not anymore. Streamlined controls, a better more user-friendly UI, more explosive action and a grand world filled with spectacular beasts are all found in *Monster Hunter World*. These don't change the core gameplay, but evolve it in such a way that you'll have no shortage of fun finding out what all the fuss is about.

JUST IN... Nintendo Announces Labo

The always innovative Nintendo has come out of nowhere with an astounding addition to its Switch console. Called Nintendo Labo, it merges arts and crafts with gaming. Buying a Labo Kit provides you with the cardboard, mechanisms and blueprints to make a peripheral. The Switch screen then slots into this peripheral, and then you play a game that comes with the kit. There's a big range of these DIY cardboard accessories to experiment with, which range from full working robots to pianos and fishing rods. Typically bizarre, but sure to be a guilty pleasure for kids at heart.



UFC 3

DEVELOPER: PC, XBO, PS4 RELEASE: OUT NOW

Building off the great gameplay established in its *Fight Night* boxing series, EA Sports has dived into the mixed martial arts world with all its usual bells and whistles. Its last UFC game was already very good, but *UFC 3* still makes a number of vital improvements fans will love. It looks brilliant, from the octagon itself, to the way fighters move about the ring and right down to the facial expressions. The striking controls have seen the greatest improvement, making for an intuitive use of all the buttons to control limbs and modify movements. This brings lots of nuance to the play. The career mode has also had plenty of attention, with new goal-orientated progression up the ranks proving to be a real winner. An easy recommendation for any MMA fan.



Gravel

DEVELOPER: XBO, PS4, PC RELEASE: FEB 27

Developer Milestone has made a name for itself in the two-wheeled scene with series like *MotoGP*, *MXGP* and *Ride*, but with *Gravel* it's all wheels in the dirt. This is an arcade off-road racer that gives you fun, if forgiving vehicles to thrash about a range of surfaces, environments and weather conditions. There's twists, jumps, 46 real-world vehicles for you to trial and enough variation in race types and terrain to keep your hands glued to the steering wheel. Going through the career, you'll head from classic multi-lap circuits, to long cross-country point-to-point ventures and even to jump filled arenas. There's even quirky king-of-the-hill and capture-the-flag like experiences on offer. It may not be as deep as a *Dirt Rally* or expansive as a *Forza Horizon*, but in the valley between big genre releases, this race is worth a spin.



JUST IN... Subscription Gaming Upgrade

Microsoft has announced that it is upgrading its Xbox Game Pass subscription service. Currently, subscribers can access as many legacy games provided on the service as they like. However, Microsoft has revealed that moving forward, new games it publishes — like the upcoming *Sea of Thieves*, *Crackdown 3* and *State of Decay 2* — will also be available on the Xbox Game Pass on launch day. So not just legacy games! The Pass costs \$10.95 per month and there's over 100 games currently available. Do it.



Shadow of the Colossus

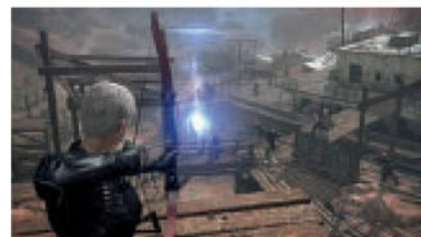
DEVELOPER: PS4 RELEASE: OUT NOW

Before the indies became a thing, there were little studios breaking through the blockbusters and gaining worldwide acclaim. One such developer was Team Ico, and its 2005 PS2 action-adventure title *Shadow of the Colossus* is considered a true classic. The game involves locating massive colossi in remote, hard to access areas of a giant landscape, then besting them in battle. Upon climbing their massive bodies and finding their weakness, victory would see you restart in the middle of the world again, seeking out a new colossus. Through this loop a heartbreaking story emerges of a man seeking to resurrect a maiden by defeating the beasts. Considered a visual spectacle at the time of its initial release, for the PS4 every asset has been remade to capture that beauty in 4K, while retaining the gameplay and story fans remember. Whether it's for the first time or for a walk down memory lane, this is a must own.

Metal Gear Survive

DEVELOPER: PC, XBO, PS4 RELEASE: OUT NOW

If you thought the story in the long-running *Metal Gear* series would become less confusingly convoluted following the departure of creator Hideo Kojima, then you were wrong. The premise for *Metal Gear Survive* involves a number of soldiers being sucked through a wormhole into an alternate reality zombie-like apocalypse. In the campaign you need to survive the open-world by collecting resources, crafting new weapons, completing missions and upgrading your home base. You can also head online and play a co-op experience where you must upgrade and defend your base as a team. Your character transcends both modes, allowing to constantly progress no matter how you are playing. With addictive depth to the crafting, and rock solid stealth gameplay mechanics at its core, this MGS spin-off manages to be far more interesting than its premise suggests. ■





The Art of SPANKING

Since the release of the *Fifty Shades of Grey* films, the masses have begun to seek kinky lifestyles. Though mocked by the broader BDSM community, *Fifty Shades* is responsible for making erotic spanking mainstream in our current era. So, let's delve further into some spankety-spank — here's some handy stuff I've learnt on my journey through spanking...

People love spanking for a variety of reasons. Some love it because they like to explore pleasure and pain. Others like the role-play aspect of spanker and spankee. I enjoy being spanked for a combination of reasons — I like to be dominated plus I enjoy the sting of a decent flogging. Many cultures consider 'pain' a potent aphrodisiac. For instance, *The Kama Sutra* has chapters on how to strike your lover properly during sex.

Spanking can be used as a form of foreplay or it can be a stand-alone event. I have found that spanking during coitus can bring on the most powerful orgasms. I'm talking serious full-body-holy-crap-orgasms — the buzz-word is 'intense'.

TOOLS

Spanking can be carried out by a bare hand or a large array of instruments including a hairbrush, a cane, a paddle or a whip. If you're exploring spanking for the first time with a partner I would suggest starting out with a bare hand then moving to a paddle with light smacks.

TRUST

Trust is incredibly important when exploring spanking with a partner and it's equally important to have a safe-word and to use it when necessary.

SPARK

I have had the unfortunate experience of being spanked by someone that I wasn't attracted to. It was incredibly awkward. If there is no spark to begin with then don't add spanking. Because it won't be erotic at all. It will just feel uncomfortable and stupid.

POSITIONING

Spanking works best over a knee, but the spankee can also be draped over a chair, bed or other piece of appropriate furniture. If you really want to get into some serious spanking you can purchase some apparatus such as a spanking bench which has special restraints.

PACE

When I am exploring spanking with a new partner, I lie on my stomach on a bed and prop a pillow under my pelvis, this naturally positions your buttocks for a good throttle. Simply get your partner to start with soft, spontaneous smacks, slowly working up to a smack that stings.

ROLEPLAYING

This isn't an absolute necessity during any spanking session but I believe it helps. Getting into character as Master and Slave adds some extra spiciness to the overall experience.

ALTERNATE

Alternate between the soft touch of a feather then swift swat of a paddle. Alternate between pleasure and pain. I find with spanking that half of the excitement is in the anticipation.

FUN

Once you get the hang of spanking, you can really start to push your boundaries and take more risks. Why not add some fun to a spanking session? For starters, you can ask your partner to spank you whilst you're having sex and experiment with different positions. You could even buy more spanking gear and costumes or attend a BDSM party or a club. There is so much to learn within and about the BDSM scene and it's international.

Spanking has added so much joy to my sex life over the years. I really can't imagine life without it and I hope it can bring some red bottomed joy to your life too. ■

**Vanessa de
Largie** is an

Australian actress,
sex columnist and
freelance journalist
based in London



Nick CODY

As he embarks on his latest stand-up tour, *Loose Unit*, this month the Aussie comedian sheds some light on his last day on earth...

Hey, mate, so what can audiences expect at your stand-up show?

A red-bearded man making fun of many things for an hour. Nothing political. Nothing preachy or annoying – just funny. I aim for it to be the opposite of an average Facebook feed.

How do you want to leave this crazy world?

The same way I came into it – screaming while wearing a Red Bull wingsuit.

Do you have any deathbed confessions?

I've never snitched and I don't plan on starting at the end.

What's your last meal?

Parma and pint with chips and Tabasco on the side.

Are you going to Heaven or Hell?

Heaven. I think I've been a good

enough bloke and the pubs there will be the best. Pubs in Hell would have violent and psychotic lunatics in them. Pubs in Heaven would only have the drinkers that were nice enough to get up there in the first place. I love those people.

What do you say to God/the Devil when you get there?

I'd say, "The champ is here!" then either reach out for a fist bump or do a shaka/hang loose sign. I gotta figure this one out before I shuffle off this mortal coil.

Which legendary people will you hang out with in the afterlife?

My mate and hilarious stand-up comedian Luke Heggie. He'd greet me the usual way with a long, drawn out "G'daaayyy, f-khead." I'd return the greeting and then we'd have a beer while making fun of the place and the other people in it.

What are your beliefs on the supernatural?

It would be excellent to see a ghost, but I'm not going out of my way to find one.

What's the worst joke you've ever heard during your time on Earth?

Any joke that someone decides to tell me after they find out I'm a stand-up. Never good.

What's the dumbest thing you ever did on Earth?

Booked an AirAsia flight.

Name one thing you're glad you'll never have to do again.

Go on an AirAsia flight.

What are your mates saying over your casket?

"Not a bad innings." They're not talking about me, of course, they'll be watching sports on their phones.

What's written on your tombstone?

"WHY ARE YOU READING THIS? GO AND ENJOY YOURSELF!"

Got any last words?

See you at the pub. ■

"PUBS IN HELL WOULD HAVE VIOLENT AND PSYCHOTIC LUNATICS IN THEM."

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